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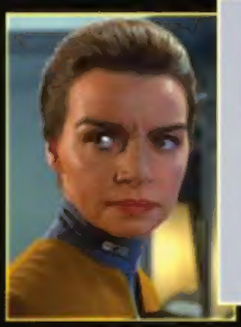

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EDITOR-IN-CHIEF
JANE CROWTHER (JC) jane.crowther@futurenet.com
@totalfilm_jane *Blonde Phantom*

FEATURES EDITOR MATT MAYTUM (MM) matt.maytum@futurenet.com
@mattmaytum *Obscure Tales*

REVIEWS EDITOR MATTHEW LEYLAND (ML) matthew.leyland@futurenet.com
@totalfilm_mattl *Deadpoo*

NEWS EDITOR JORDAN FARLEY (JF) jordan.farley@futurenet.com
@jordanfarley *Sex Criminal*

OPERATIONS EDITOR ANDREW WESTBROOK (AW) andrew.westbrook@futurenet.com
@andy_westbrook *Cutter Nutter*

ART EDITOR MIKE BRENNAN mike.brennan@futurenet.com
@mike_brennan01 *Sausage Squad*

ART EDITOR, FILM GROUP CATHERINE KIRKPATRICK
@kirkymonster *Captain Crayon*

FILM GROUP, BATH
Editor (*SFX*) Richard Edwards (RE) **Art Editor** Jonathan Coates
Production Editor Russell Lewin **Features Editor** Nick Setchfield **Home Entertainment Editor** Ian Berriman

SPECIAL EDITIONS
Editor Will Salmon **will.salmon@futurenet.com**

ONLINE
Entertainment Editor, GamesRadar+ Lauren O'Callaghan **lauren.ocallaghan@futurenet.com**

CONTRIBUTORS
Editor-at-Large Jamie Graham (JG) *Tales Of The Unexpected*
Hollywood Correspondent Jenny Cooney Carrillo (JCC)
Contributing Editors Kevin Harley (KH), James Mottram (JM), Neil Smith (NS), Josh Winning (JW)
Contributors Matt Anderson (MA), Sam Ashurst (SA), Tara Bennett (TB), Simon Bland (SB), Paul Bradshaw (PB), Ali Catterall (AC), Tom Dawson (TD), Emma Dibdin (ED), Matt Glasby (MG), Philip Kemp (PK), Matt Looker (MLo), Ken McIntyre (KM), Chris Schilling (CS), Kate Stables (KS)
Illustration Glen Brogan, Lizzy Thomas, Sam Gibley
Thanks to Kathryn Twyford (Production), Nick Chen

ADVERTISING
Commercial Sales Director Clare Dove
Advertising Director Andrew Church
Advertising Manager Michael Pyatt

For advertising enquiries, please contact Andrew Church **andrew.church@futurenet.com**

MARKETING
Direct Marketing Manager Adam Jones 01225 687105
Group Marketing Manager Laura Driffield 01225 687464
Marketing Manager Kristianne Stanton

CIRCULATION AND LICENSING
Trade Marketing Manager Michelle Brock
+44 (0)7825 603 490 michelle.brock@seymour.co.uk
International Director Regina Erak
+44 (0)1225 442244 Fax +44 (0)1225 687606 regina.erak@futurenet.com

PRINT, PRODUCTION & DISTRIBUTION
Prepress and cover manipulation Gary Stuckey
Production Controller Frances Twentyman
Head of Production, UK & US Mark Constance

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MANAGEMENT
Editorial Director Paul Newman **Group Art Director** Graham Dalzell
Managing Director, Magazines Joe McEvoy
All email addresses are firstname.lastname@futurenet.com

SUBSCRIPTIONS
UK reader order line and enquiries **0844 848 2852**
Overseas reader order line & enquiries **+44 (0)1604 251 045**
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WELCOME TO TOTAL FILM

THE SMARTER MOVIE MAGAZINE

Happy birthday to us, sort of. This is our 250th magazine (*TF* started way back in Feb 1997 and it cost a princely £1) and as such we've rammed this issue with as much movie goodness as possible to celebrate. There's a full rundown of everything you need to know about future comic-book movies (come on, Wonder Woman!), all the news from a galaxy far, far away and the 100 Greatest Movie Moments Ever (LOTS of fights over this one – tweet us your omissions). Plus in-depth chats with the Dude, Vesper Lynd, Mr Grey and Troy Dyer (another personal bucket-lister fulfilled for me), as well as our as always unimpeachable reviews.

And we know you want to hear about movies way ahead of release so we've been jetting all over the globe banking set visits and interviews (well, I went to Bradford) so we have plenty waiting for you in the *next* 250 editions.

ENJOY THE ISSUE!

Jane Crowther, Editor-in-Chief

CALL SHEET

THIS ISSUE'S EXTRAS

JAMIE GRAHAM
EDITOR-AT-LARGE
Enjoyed chatting to Jamie Dornan, but not when he told me, a Liverpool fan, that his team Man Utd are going to win the title this year.

MATTHEW LEYLAND
REVIEWS EDITOR
One Comic-Con highlight was seeing a very famous producer thundering down a hotel corridor after a purple-haired cosplayer, begging for a photograph.

JORDAN FARLEY
NEWS EDITOR
Still buzzing from getting to see a first glimpse of Darth Vader's *Rogue One* appearance, at Star Wars Celebration in London. It was... force-some.

#250 OCTOBER 2016

Contents

THIS ISSUE

59 MASSIVE COMIC-BOOK PREVIEW
The super-sequels and the brand new heroes heading your way, kicking off with *Doctor Strange*...

74 THE FUTURE OF STAR WARS
Movies. Games. Tech. TV. The galaxy expands...

80 EVA GREEN
Total Film meets the most mysterious woman in movies.

84 THE MAGNIFICENT SEVEN
Ethan Hawke's on-set guide to playing cowboys.

90 JAMIE DORNAN
We find out what's been keeping the straight-talking Northern Irishman so busy.

95 100 GREATEST MOVIE MOMENTS
To celebrate our landmark 250th issue, we round up the coolest, most iconic things ever to hit celluloid.

EVERY ISSUE

5 EDITOR'S LETTER
Plus the team's behind-the-scenes shenanigans.

9 DIALOGUE
Your rants about *Suicide Squad*, mostly.

39 SOUND BYTES
Ooh, the things they say...

106 TOTAL FILM INTERVIEW
We find out that Jeff Bridges is just as cool as you'd hope, man.

90

TEASERS

13 THE GIRL ON THE TRAIN
Emily Blunt goes off the rails in a bestseller adap.

16 KRISTEN STEWART
'Bustin' ghosts doesn't exactly make her feel good.

17 KONG: SKULL ISLAND
Tom Hiddleston. Giant apes. We go bananas.

24 BLAIR WITCH
Adam Wingard on the most secretive sequel ever.

28 KATE MARA
The on-set rituals of the *Morgan* star.

33 IT SHOULDN'T HAPPEN TO A FILM JOURNALIST
Jamie recounts his oddest *Total Film* assignments.

TOTAL FILM BUFF

136 IS IT BOLLOCKS?
Are *Tarzan*'s ants pants?

137 TF TOP 10
Movie Tube stations.

138 CAREER INJECTION
Zac under attack.

139 IS IT JUST ME?
Is *Tomorrowland* a sorely underrated gem?

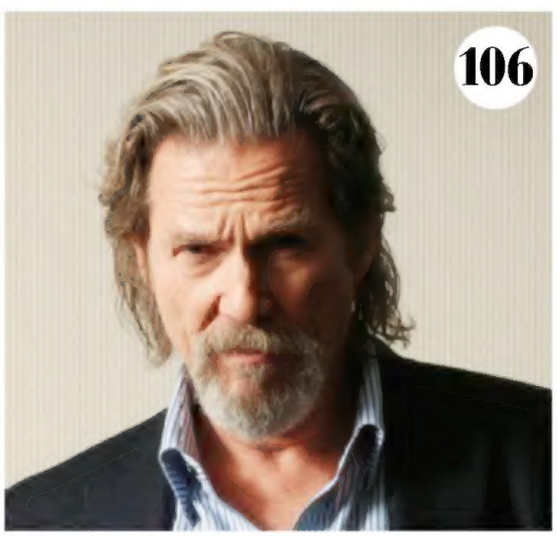
144 CLASSIC SCENE
Party(Bat)man and the Clown 'Prince' of Crime.

145 TF QUIZ
Comic-book movies. Test your geek powers.

146 60-SECOND SCREENPLAY
Warping *Star Trek Beyond* at lightspeed.

59

NEW DIMENSION
Benedict Cumberbatch in *Doctor Strange*.



BIG SCREEN

44 BLAIR WITCH
The sequel we only just found out about, reviewed.

46 CAPTAIN FANTASTIC
Is Viggo out of the woods?

48 HUNT FOR THE WILDERPEOPLE
Sam Neill does Bear Grylls.

50 SUICIDE SQUAD
Are DC's bad guys so bad?

52 DAVID BRENT
Ricky Gervais' cringe clown takes his band on tour.

54 CAFÉ SOCIETY
Woody goes to Hollywood.

SMALL SCREEN

116 CAPTAIN AMERICA: CIVIL WAR
The best superhero clash of the year. Soz *BVS*.

118 THE JUNGLE BOOK
Jon Favreau's Disney remake bears up well.

120 SING STREET
The musical that'll steal your heart and get lodged in your head.

123 DONT LOOK BACK
The Bob Dylan doc still resonates, and that apostrophe's still missing.

127 TV REVIEWS
American Crime Story and the case of *The People V. O.J. Simpson*. Juicy.

128 SOUNDTRACKS
Vangelis' *Blade Runner*. Never replicated.

131 DOWNLOADS
Stranger Things and Spielberg on demand. Go get 'em.

132 GAMES
Abzû screws with our minds and spellchecks.

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Dialogue

Mail, rants, theories etc.

EMAIL totalfilm@futurenet.com **WRITE** Total Film, 1-10 Praed Mews, London W2 1QY
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TOTAL FILM WINGMAN

TF'S CINEMATIC AGONY UNCLE HAS YOUR BACK.

DEAR WINGMAN

In your opinion, are there any films that have been ruined by the music that would have otherwise been acceptable? Or are there any movies that are pants that could be rescued with a Hans Zimmer masterpiece behind them? And don't say *Dungeons & Dragons*, that's beyond saving!
PAUL JENKINS, VIA EMAIL

WINGMAN SAYS...

Though it was more a case of adding insult to injury than ruining it, we'd excise Hans Zimmer's brass band falling down the lighthouse stairs score from *BVS*. Then we would replace it with Hans Zimmer's *Lion King* score. And the songs too – Jeremy Irons' reprising 'Be Prepared' as Batfleck does his tire-shrugging thing, or a bit of 'Can You Feel The Love Tonight?' as Bats whacks Supes with his death-javelin. Have a question for ol' Wingy? Email me!

STUCK IN THE PAST? *Suicide Squad*'s portrayal of women is called into question.

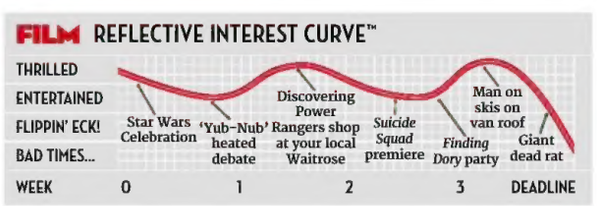
STAR LETTER

With reference to John Curtis' mention of movie accuracies and *TF* wanting readers to further 'discuss', please consider the biggest (and surely laziest?) recent inaccuracy. Halfway through *A Walk In The Woods*, Redford and Nolte's characters meet a young lady who's listening to Daft Punk's 'Get Lucky', which was released in 2013. And yet the movie's set in the early '90s! Why, why, why???
TONY ALLBONES, WIXAMS

Surely a better choice would've been Daft Punk's 'Around The World'? Oh, hang on, that was the late '90s... looks like we're going to need Doc Brown and his blackboard to sort this one out... Tony and everyone with a letter printed here will receive a copy of *Captain America: Civil War*, available on digital download 30 August and Blu-ray, 3D Blu-ray and DVD 5 September via Disney. Didn't send an address? Email it! Or it's us and you on the airport runway at dawn, buddy! (The lounge if it's wet.)

SUICIDE WATCH

Is it just me, or is *Suicide Squad* really confused in how it portrays women? On the one hand Viola Davis turns in a stellar performance and two central members of the Squad are both women with significance to the plot. On the other hand, David Ayer's camera spends an inordinate amount of time ogling said female Squaddies and giving us close-ups of Margot Robbie's bum. Isn't this supposed to be the 21st Century?
TIM COLEMAN, COVENTRY



Chris Hemsworth: he's a funny guy.

Guess what! If you hang around and wait long enough after the credits roll on *Suicide Squad*, eventually the cinema plays a film that's not shit.
ALEX COLLIER, DURHAM

Just been to see that *Suicide Squad*. What an uckymucky trogglehumper of a movie! I thinks that David Ayer's been crodsquinkled. It reminds me of my faves drink throbscottle, 'cos the fizz goes downwards and it sure did makes me let go a giant whizpopper!! Though that Harley Quinn is delumptious.
THE BFG, VIA EMAIL

Crikey. You know it's not going well when even the BFG can't say nice things about your movie. Is there anyone in readerland willing to go to bat for David Ayer's movie? Also: more letters from fictional characters reviewing films please! Three stars or four for *The Secret Life Of Pets*, Mr. Apocalypse? No, you can't give half stars. That's *SFX*.

MONEY'S 'WORTH

Had to email after checking out *Ghostbusters* last night. Considering I was not looking forward to seeing it at all, I was pleasantly surprised to find out that it was actually pretty damn great! Took a while to get going, don't get me wrong, but by the end it was a pretty worthwhile addition to the franchise. As good as the previous movies? Absolutely not. But the reboot's trump card? Chris freaking Hemsworth. Easily the best thing about the entire movie! Who knew the God Of Thunder could be THAT funny!?!
MATTHEW ROBERTS, MERTHYR TYDFIL

To be fair to Chris, there are a fair few chuckles on his résumé, whether it's demanding a cat "large enough to ride" in the first *Thor*, or packing a canoe in his pants in *Vacation*. Talking of dick jokes, we'll let him off for not making obvious ones in that whale movie on the grounds that he was playing a sunburnt skeleton for most of it.

OFFICE SPACED

Chatter 'gems' overheard in the Total Film office this month...

* "I've GOT to re-watch the Scooby-Doo films." * **"I average a sausage a day. Not including sausage rolls."** * "I never wash my shins. Never." * **"Do kids realise when they've done shit colouring-in?"**

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MIDNIGHT SPECIAL SPECIAL DELIVERY

https://twitter.com/totalfilm/status/762607256668078080
Even the tissue paper was, well, special in this extra-mile-going goodie bag for Jeff Nichols' sci-fi stunner.

'EDDIE THE EAGLE' VISIT

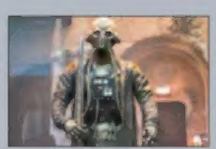
https://twitter.com/totalfilm/status/762573595486945280
Perching on a van? Brave. Perching on a van reversing down a cobblestone-lined slope? Gold-medal worthy!

SUICIDE SQUAD GOODIES

https://twitter.com/totalfilm/status/761225127392604160
Posters? Marshmallows? Jigsaws? Maybe a bit too cosy for the likes of Harley Quinn and Killer Croc, but just right for us.

NEW ROGUE ONE SHIP: THE U-WING

https://twitter.com/totalfilm/status/761185408432672768
"I believe it's spelled 'Ewing'" @CrayonCanyon; "In honour of U-Wing McGregor?" @RossMoore64



NEW ROGUE ONE CHARACTER: EDRIO TWO TUBES

https://twitter.com/totalfilm/status/756580867519180800
"'JarJar' just appeared in my predictive text. Hopefully that's not an omen." @MarshallCraig75

HIGH-RISE LEGO

https://twitter.com/totalfilm/status/755758076804866048
@Loki_Lego sent us this cheeky treat; for the whole Ballard book in bricks, check out www.futurerulerofmidgard.com/brickhighrise

CHOCOLATE DEVIL-GOAT OF THE MONTH

https://twitter.com/totalfilm/status/755013767197491202
To mark *The Witch* on Blu-ray, we received an edible Black Philip, whom we sacrificed on the altar of our tummies.

HALF CUT

I used to work in a now sadly departed cinema in Glasgow recommending films. One lunch break I went to see an hour of the Sex Pistols documentary *The Filth And The Fury*; going in, I was perplexed to see the bottom half of the film was being projected on the top half of the screen and vice versa. I ran and told the projectionist who promptly fixed it. When a customer later complained, I asked why he hadn't said anything earlier. His reply? "I thought it was a punk thing." I've got tons of similar stories – the guy who wanted to know what the film 'PG' was about; the guy who refused to believe that the film 'Danger In The Dark' (sic) was a von Trier/Björk collaboration; two drunk guys' dirty protesting the trailers for *Dogma*... if you want them, just ask!

TONI RODRIGUEZ, MADRID

Think we're OK re: the full details of the dirty protest story, though you could maybe pitch to Tom Six – it sounds just the sort of combo of meta and mucky he could squeeze a trilogy out of.

GOING DOTTY

Reaching the end of *TF249* I found the quiz; I was doing OK until I got to the join the dots part. And yes, dot-to-dots are for kids, but as a man the first 40 years of childhood are the toughest, and no matter how hard I tried with a pencil I could not draw the shape on my TABLET!! And don't suggest permanent marker! The picture changes size too much. Just saying.

MARTIN WINN, VIA EMAIL

Got it – tracing paper! Just lay that over your tablet and you you'll have those dots joined in no time. Just call us MacGyver. Obviously you'll need some nails or a hot glue gun or nails for keeping the paper in place, so the one other thing you'll want to add to your shopping list is a new tablet.

HAVE YOUR SAY
•VIDEOS•REVIEWS
•TRAILERS•NEWS

PETS' CORNER

Re: holiday viewing [*It Shouldn't Happen To A Film Journalist*, *TF249*]. I too enjoy watching cinema around the world. From the dine-in experience in Orlando, Florida where a three-course meal and drinks help you sit comfortably through the movie, to the Open Air Cinema on the Greek island of Samos, with your pre-ordered pizza served during the reel change. Here your food is accompanied by the shadow of the local cat projected onto the screen, all adding to the experience.

STEVE WIGGINS, BEBINGTON

While recently watching *Aliens*, my cat stood on the remote, during the scene where the marines are about to approach the hive. I refused to turn off the x1.5 fast forward function once I realised it turned the film into a Benny Hill-style comedy masterpiece. I've since tried it with numerous other films but I'm yet to find one that works as well.

JAKE HUMPHRIES, STOKE-ON-TRENT

Honestly, you wait 250 issues for stories of cats disrupting films and then two come along at once. Has your moggy ever posted a 'present' in the VCR flap? Waved their nethers in your face at a crucial moment? Made a kamikaze run at Garfield? Tell us! Let's reclaim cats from the internet!

ALIENS
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Jaws Back to the Future The Godfather Part II Temple of Doom Ghostbusters E.T. The Extra Terrestrial Rocky Blade Runner

TEASERS

COMING ATTRACTIONS

* Suiting up a **Mighty Morphin'** cast p18
* Another surprise **horror sequel** p24
* On set with the **Palme d'Or** winner p34
* The **Road Warrior** returns p37

EDITED BY JORDAN FARLEY

EXCLUSIVE

DANGERS ON A TRAIN

THE GIRL ON THE TRAIN | All aboard for this year's water-cooler thriller.

When DreamWorks purchased the rights to Paula Hawkins' debut thriller *The Girl On The Train* in March 2014, nobody could've predicted what happened next. Sales of 11 million plus, number one on the New York Times Best Seller list for 13 consecutive weeks and a $10m payday for the British author – as the public devoured this tale of marriage and murder. "It's been such a phenomenon," says actor Luke Evans. "It's been everywhere."

That's putting it mildly for a book dubbed 'the next *Gone Girl*', after Gillian Flynn's sensational 2012 novel that similarly toyed with multiple perspectives to conjure a portrait of a damaged relationship. When the first trailer for Tate Taylor's imminent adap of *Train* dropped in April, it was viewed three million times within 24 hours, suggesting it has every chance of topping the $369m captured by David Fincher's 2014 take on Flynn's book.

For those yet to dive into Hawkins' book, it follows the plight of thirtysomething alcoholic divorcée Rachel (Emily Blunt). "I was intrigued with the portrayal of an alcoholic and someone who's had so much loss – and how people can take advantage of addicts and how that's so cruel," says Taylor (*The Help*). "We often hear the word 'addict' and we think they're the slime of the earth. In reality, it's just a disease. I thought it would be so interesting to see this woman unwind and try to pull it all back together."

CRUSH HOUR
Rachel (Emily Blunt) fake-commutes past her fantasy couple every day.

Sacked from her job, the increasingly alcohol-dependent Rachel still travels the same journey to work every day, past the house where her ex-husband Tom (Justin Theroux) lives with his former mistress Anna (Rebecca Ferguson) and their baby. If that isn't torture enough, just down the road are Megan (Haley Bennett) and Scott (Evans), a seemingly perfect couple Rachel fantasises about. Until one day she sees Megan kissing another man – and then she goes missing.

The corkscrew-twist – the first of many – comes as Rachel wakes the next morning from an alcoholic stupor, covered in bruises and blood, plus an unshakeable feeling she witnessed – or was possibly involved in – Megan's disappearance. "The fact that your heroine is a black-out drunk is really exciting," says Blunt. "She becomes the most unreliable witness and spends the whole film trying to remember what she saw because she was drunk."

Still, as the story unfolds, switching perspectives between all three women, it becomes clear that Rachel isn't the only "fuck-up", as Evans terms it. "It really is a story of a lot of damaged folk," he says. "They've all got their own issues and dilemmas and mountains to climb. Human nature is on display in many different forms in this film. There's loss, jealousy, addiction, lies and deceit." It was this that intrigued Blunt more than the thriller element. "It's about voyeurism," she says, "and what we think we see and don't see."

Adapted by *Secretary*'s Erin Cressida Wilson, if anything will disconcert the fans it's that Hawkins' book has been relocated from London to upstate New York. "People on your side of the pond have wondered why – I've heard little rumblings of that," shrugs Taylor, but both he and the cast are adamant it doesn't matter. "I don't find the geographical location to be the essential point of the story," says Ferguson. "I think we battle the same things; it doesn't matter if we're in England or America or Asia or Iceland."

Setting aside, Taylor promises he's kept other elements of the book intact. Rachel's alcoholism hasn't been toned down. "I'm really proud of that. We don't soft-peddle it." Then there's the erotic content. Playing the suspected spouse Scott, "There are quite a few sex scenes which I've participated in quite strongly!" laughs Evans. "It's full on. It was funny to get Tate beckoning from the other room with directions as to what I should be doing and how far I should be taking it!"

ALL ROUGHED UP

Blunt calls it "the most challenging role I've ever been asked to do" – some statement from the actress whose credits include *Sicario* and *Looper*. Calling the happily married mother-of-two "the antithesis to Rachel", Evans admits he was bowled over by what she achieved. "It's a bloody hard role to pull off. She's a stunning leading Hollywood actress and she literally [*in this film*] looks rough as fuck! It's incredible! It's a delicate balance, not becoming a parody of someone like Rachel."

> 'RACHEL WAKES FROM A STUPOR, COVERED IN BRUISES AND BLOOD'

Ferguson's challenge in becoming the fragile Anna, meanwhile, was to play American. "It's a different thing, when you learn a different dialect," says the half-Swedish, half-English star of *Mission: Impossible – Rogue Nation*. "I'd done a bit of American before, but this was a new culture, East Coast middle-class, on a new continent." With her hair dyed blonde, to resemble Haley Bennett's Megan, it adds yet another Hitchcockian trope into the mix.

But how does Taylor handle the film's shifting timelines and perspectives? "This was a Rubik's Cube!" he laughs, admitting there's been much work in the editing room moving scenes around (while Evans reports he had go "back a couple of times" to visually clarify elements that weren't in the book). Get that right and the audiences will flock, just as they did to the book. "These women, they talk about pain and loss and suffering and sex and longing," Taylor says. "We can all identify with those things." *JM*

ETA | 7 OCTOBER / THE GIRL ON THE TRAIN OPENS IN THE AUTUMN.

RIGHT
Tom (Justin Theroux) left Rachel to be with his mistress Anna (Rebecca Ferguson).

BELOW
Alcoholic Rachel (Blunt) struggles to remember exactly what she saw or did.

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LEFT
Luke Evans plays Scott, whose partner Megan goes missing.

BELOW
Anna has a child with Rachel's ex-husband.

HOT RIGHT NOW

KRISTEN STEWART

TAKING ON HER MOST TERRIFYING ROLES YET.

"I genuinely feel like you shouldn't be doing anything unless it scares you a little bit," says Kristen Stewart. "I don't want to go over territory I've covered before." It's why the former *Twilight* ingénue plunged into Olivier Assayas' *Personal Shopper*, a Parisian ghost story casting her as Maureen, a supermodel's couture-collector with paranormal leanings.

While the prospect of playing the part might've given 26-year-old Stewart the shivers, so did the resulting film. "I didn't realise it was such a horror movie," she says. "It scared the shit out of me! Watching the movie, it's eerie. It's pretty immersive." Her ghostly liaisons certainly put those *Twilight* vamps to shame.

Marking her second outing with Assayas after *Clouds Of Sils Maria* – which won her a César for Best Supporting Actress – it's come as part of a rush of intense roles for the LA native. "In the last two years, I've made five movies with people... we were all psychically drawn to the projects. That's when it feels the best: there is something gut-wrenching that needs to be explored."

Recently bagging sci-fi *Equals* with Nicholas Hoult and Kelly Reichardt's small-town drama *Certain Women*, Stewart can now be seen as love-interest to Jesse Eisenberg's Hollywood wannabe in Woody Allen's *Café Society*. "I love how his movies have a casual lightness – it puts you in a certain mood," she says. "So that when something meaningful and poignant comes at you, you're caught off guard."

Stewart's also playing a small-but-pivotal role in Ang Lee's upcoming Iraq drama *Billy Lynn's Long Halftime Walk*, as sister to Joe Alwyn's titular soldier. "I had three scenes to kill it and it was nerve-wracking because I'm not the best at hitting emotional marks," she admits. "I have very little control over when things bubble up." Now that's scary. *JM*

ETA | 28 OCTOBER / PERSONAL SHOPPER OPENS IN LATE AUTUMN. CAFÉ SOCIETY OPENS 2 SEPTEMBER.

MAARTEN D BOER / CONTOUR BY GETTY IMAGES

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FIRST WORD

MONKEY TROUBLE

KONG: SKULL ISLAND | Tom Hiddleston and Brie Larson prepare for a rumble in the jungle.

It was beauty killed the beast in 1933. And in 1976. And again in 2005; but *Kong: Skull Island* is jettisoning twisted love tales and tumbles from atop the Empire State Building to tell a different kind of story with iconic ape King Kong. "This film needs a reason and a purpose to exist," director Jordan Vogt-Roberts (*The Kings Of Summer*) tells *Teasers* shortly after debuting the film's rapturously received first trailer at San Diego Comic-Con. "You can't just keep remaking the same thing. Our *Kong*, for the first time, [*is*] telling a new story within that mythology."

Key to *Skull Island*'s new approach is its setting. As well as holding a mirror to the politically tumultuous times we live in now, 1973 was chosen because it signalled the last hurrah for an age of myths, before modern technology exposed any remaining secrets tucked away in the far flung corners of the world. "I think we're still really compelled by what we don't understand," says Tom Hiddleston, who plays former SAS officer Captain James Conrad. "As a society and as individuals, we need to be humbled by the size and majesty of our planet. *Kong* appeals to that sense of awe – that we need to feel small; that we're part of this extraordinary planet, and we don't understand it entirely."

Among the crew accompanying Captain Conrad on the expedition to Skull Island are Lieutenant Colonel Packard (Samuel L. Jackson), Packard's right-hand man Chapman (Toby Kebbell), government official Randa (John Goodman) and photojournalist Weaver (Brie Larson). Shooting on location in Vietnam, the Oscar-winning actress and future Captain Marvel was "blown away" by the once-in-a-lifetime opportunity to film where no man has gone before. "We were shooting for quite a bit in a part of Vietnam that is untouched," Larson says. "We're showing these areas that have not been touched by man, that are pure. But you don't realise until you get there that you're like, 'Well, where do you eat?' There were goat meat stalls. A lot of goat meat. And that was it."

The film will also see the debut of the biggest Kong yet. Standing at a colossal 100ft tall, the cynical might say this is purely to give him a fighting chance in 2020's crossover extravaganza *Godzilla Vs. Kong*. But Vogt-Roberts insists there's a valid reason for Kong's gargantuan growth; here he's a creature to be feared and admired simultaneously. "That dichotomy is really important. That's actually a big part of the movie. It's staring at something and saying, 'That is the most majestic, beautiful thing I've ever seen in my life.' And, 'Oh my God, I might shit my pants right now.'" ***JF/ML***

'I THINK WE'RE STILL REALLY COMPELLED BY WHAT WE DON'T UNDERSTAND'

ABOVE
Tom Hiddleston leads the way on Skull Island.

ETA | 10 MARCH 2017 / KONG: SKULL ISLAND OPENS NEXT YEAR.

EXCLUSIVE

READY TO GO GO

POWER RANGERS | The rebooted super-team shows their true colours...

Well... we didn't get to work with him." Actor RJ Cyler (AKA the Blue Ranger) has just crushed *Teasers* with the news that the rebooted Power Rangers crew didn't share a studio with Bryan Cranston, who voices the colour-coded crusaders' mentor Zordon (in a neat callback to his vocal work on the original show). Still, they did get to do plenty of other cool stuff, like going toe-to-toe with Elizabeth Banks as villainess Rita Repulsa ("Scar-y," says Becky G (AKA the Yellow Ranger), being directed by up-and-comer Dean Israelite (*Project Almanac*) and – of course – donning the updated-but-still-instantly-recognisable uniforms...

ETA | 24 MARCH 2017 / POWER RANGERS OPENS NEXT YEAR.

BLACK MAGIC

"As much as I'd like it to be as dark as possible," says the man in black, aka Ludi Lin, "the Power Rangers are colourful for a reason. We're here to entertain." Lin has blockbuster previous, having starred in China's second-biggest hit of all time, *Monster Hunt* (2015). But where that was an original property, *Rangers* is iconic – with an iconic theme tune. Will it appear in the new film? No one's confirming or denying, but Lin has faith that director Dean Israelite "will put the perfect music to the piece". Go go, Dean-o...

RED ROCK

Providing the closest we've come yet to a plot synopsis, actor Dacre Montgomery says: "A group of kids come together to face a common problem and become friends out of it. And then, entertainment is born!" The Aussie actor, who also has the sequel to *A Few Best Men* – punningly titled *A Few Less Men* – in the can, pitches the movie's demographic as a very specific "eight to 47... we want to appeal to the kids, the teenagers, the older fans".

YELLOW FEVER

"It's definitely inspired by the true essence of what the Power Rangers stand for," says singer/actor Becky G (for Gomez) of her big-screen bow. "But what's really cool is that it's a much more modern take – it's relevant to now, to what today's teenagers are going through." She pitches her character Trini's arc as a series of "breakthrough moments... where she says things out loud she's never said before." By contrast, Gomez is keeping schtum about spoilers: "But I will tell you you're in for a treat!"

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PINK LADY

"We take the mickey out of ourselves," says Brit actress Naomi Scott, "and I think that's incredibly important." She also promises that audiences will find *Power Rangers* "supercool", not least thanks to its Big Bad, Elizabeth Banks. "I remember [*watching Banks*] while sitting with one of the producers, and I was squeezing his arm without realising! That's how [*Banks*] makes you feel. She's fearless – this delicious mix of insanity and danger."

BLUE IN THE FACE

The big question: what were the suits like? "Tight," says RJ Cyler (best known as the 'Earl' part of *Me And Earl And The Dying Girl*). "Really, really tight." Proving in no uncertain terms that the Rangers' wardrobe is mostly physical, with only a little CGI icing, he adds: "When I put the suit on, I noticed my bathroom compartment was at belly button... but it was still a good experience because we all have really great tushies in the suit. I get *buns*!" *ML*

FIRST WORD

DIAMOND LEADER

KING ARTHUR: LEGEND OF THE SWORD I

Charlie Hunnam on life as an unlikely Arthur...

It's *Lord Of The Rings* meets *Lock, Stock And Two Smoking Barrels*," says *King Arthur* star Charlie Hunnam. As far as pitches go, *Legend Of The Sword*'s is a doozy, but should come as no surprise given Guy Ritchie directed and co-wrote the latest big screen take on Arthurian legend. "I sat down with [*Guy*] and it immediately became clear this was going to become an Arthur for this generation, a grand departure from what you've seen before."

Part of that grand departure: Arthur's not a hero, at least not to start with. "We wanted to make an ignoble Arthur," Hunnam says. "We didn't want this righteous, self-impressed nobleman who goes on this quest to save the people. We wanted it to feel contemporary – somewhat selfish, rough around the edges. He has to elevate to the best version of himself."

Hunnam, a huge fan of John Boorman's *Excalibur* as a child, faced stiff competition from Henry Cavill and Jai Courtney for the physically demanding role – an aspect of the job Ritchie repeatedly questioned Hunnam's ability to pull off during his audition. For his part, Hunnam gave as good as he got. "I was like, 'Bro, you want to ask me about my fucking physicality one more time? I know those other pricks you've got reading for this role. If you want to bring them both in right now, I'll fight them both at once and we'll see what's up with the physicality.' I really do think that's the moment I got the role."

With Jude Law on bad guy duties as magical tyrant Vortigern and a certain sword waiting to be pulled out of the stone, Ritchie isn't throwing the baby out with the bathwater. "Guy really embraced the element of magical realism. He would call it the fuck dust. He liberally sprinkles fuck dust throughout the film," Hunnam laughs.

"But at the heart of it, you have this band of sweet-talking, quick-punching loveable rascals. So it's grounded in that quintessential cheeky-chappy Guy Ritchie world, but the stakes and the scope of it are about as big as you can imagine." *JF*

ETA | 24 MARCH 2017 / KING ARTHUR: LEGEND OF THE SWORD OPENS NEXT YEAR.

DISASTER ZONE
(above) Kurt Russell and Gina Rodriguez; (below) Mark Wahlberg and Jeremy Sande star in this true-life story.

EXCLUSIVE

THE WELL FROM HELL

DEEPWATER HORIZON | Mark Wahlberg and Peter Berg spill the beans on the BP oil disaster.

On 20 April 2010, a devastating fire on the Deepwater Horizon drilling rig caused one of the world's largest man-made disasters. Over the next three months, more than 200 million gallons of oil gushed into the Gulf of Mexico, causing untold harm to wildlife, tourism and livelihoods. BP (British Petroleum) faced international condemnation and ended up paying billions in fines. Amidst all this furore, though, the 11 men who died in the calamity were forgotten: an oversight director Peter Berg was keen to correct in the first film to reveal what really happened on that catastrophically fateful night.

"It's pretty obvious that BP made some real bad decisions," says the *Battleship* man. "But what was more interesting to me was showing what life was like on that rig, and how tragic it was for the men who went through that incredible ordeal." Crucial to the story he wanted to tell was one Mike Williams, a technician for rig owner Transocean who was the last man off the burning platform. "I'd seen this piece on *60 Minutes* in which he talked about these men who tried to stop the rig from blowing," explains the director. "I thought it was an amazing story that worked on many different levels."

For Berg, Mark Wahlberg was the only man who could do Mike justice. "Mark is the Bruce Springsteen of actors," he says of his *Lone Survivor* lead. "He has a great all-American essence, without being cocky or an asshole." (The pair have since reteamed on *Patriots Day*, an account of the 2013 Boston Marathon attacks.) Yet it wasn't just men who had to deal with the explosion's fiery aftermath.

Also involved was Andrea Fleytas, a 'dynamic positioning officer' whose job it was to keep the platform steady as everyone's worst fears were realised.

"Andrea was a very strong woman – she had to be," says Gina Rodriguez, the actress tasked with that role. "She stayed as long as she could to keep the rig as steady as she could, and that to me shows complete courage and discipline." The *Jane The Virgin* star required both of those qualities herself on a shoot that saw her pelted with debris and enveloped by flame. "They recreated the oil rig on land and it was humongous," marvels the 32-year-old Latina. "I would never compare my experience to Andrea's, but I definitely got a glimpse of gut-wrenching fear..." ***NS***

'IT WAS AN AMAZING STORY THAT WORKED ON MANY LEVELS'

ETA | 30 SEPTEMBER / DEEPWATER HORIZON OPENS NEXT MONTH.

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ROMANCING Tika Sumpter and Parker Sawyers play the young Obamas.

FIRST WORD

BARACK IN THE DAY

SOUTHSIDE WITH YOU | Sundance favourite imagines a Linklater-esque first date of pre-White House Obamas.

"I just noticed that look that they give each other," says first-time director Richard Tanne of his fascination with Barack and Michelle Obama, the current President and First Lady of the United States. "There's a real, special, authentic, kind of sexy bond going on there – a connection. And I find that rare in people, and I find that especially rare in political figures. When I read about their first date, it had the makings of a movie because she wasn't interested in him, and he had to prove himself worthy of her attention."

It's January 2016, and Tanne is talking to *Teasers* at the Sundance Film Festival after presenting his debut feature, *Southside With You*, to enthusiastic applause. It's set over one scorching Chicago day in 1989, as a young Barack tries to woo Michelle (then Robinson) over the course of a first date that meanders from a museum, to a community meeting, to a cinema.

Comparisons with Richard Linklater's *Before...* trilogy are inevitable. "[*Linklater*]'s one of my favourite filmmakers, and *Before Sunrise* was a seminal movie for me," beams Tanne. "I just love movies that track characters over one day. *American Graffiti*, *After Hours*, *Car Wash*..."

Tanne chose relative unknowns Tika Sumpter and Parker Sawyers to play the future White House residents. Sumpter came on board early on, taking a producing role as well as starring. "I knew from that first meeting that I didn't have to look for Michelle anymore, because she just embodied all of the qualities I was looking for: the poise, the strength, the passion, the wit, the intelligence."

Finding Barack took a little longer. "My very first tape was a full-on impersonation: I was even moving like a 50-year-old," recollects a laughing Sawyers. "I rewatched it and I cringed." Once Tanne told him, "You're just a guy trying to get a girl," the rest was history.

Shooting over an intense month of long takes last July, the film is, according to Tanne, "90 per cent accurate" when it comes to the trajectory of the date. But, make no mistake: this isn't a political drama. It's a romance first and foremost. "The ambitions were pretty modest," admits Tanne. "We just wanted to tell a love story, and we just wanted people to feel that and relate to it." Sumpter agrees. "It's not Republican, Democrat or anything. It's a love story." *MM*

ETA | 30 SEPTEMBER / SOUTHSIDE WITH YOU OPENS LATE NEXT MONTH.

SHORT CUTS

What's stopping, what's starting in movieland...

DUNST CHECKS IN

Kirsten Dunst has announced that she'll be making her directorial debut with an adaptation of Sylvia Plath's *The Bell Jar*. Dakota Fanning will play Esther Greenwood, who takes an internship at a New York magazine then suffers a breakdown. Dunst has publicly talked of her own past struggles with depression, and starred in Lars von Trier's *Melancholia*.

WAR STORY

Charlize Theron is producing – and will likely star in – a biopic of *Sunday Times* war correspondent Marie Colvin, who died in Syria in 2012. During a celebrated career, she covered conflicts in Chechnya, Sierra Leone and Libya. Matthew Heineman, the director of excellent war-on-drugs doc *Cartel Land*, will direct.

YELLOW FEVER

As *Pokémon Go* fever sweeps the planet, it's been announced that the *Pokémon* movie franchise will also reboot with a live-action adap of mystery-solving game *Detective Pikachu*. Production will start in 2017, courtesy of Legendary Entertainment (*Godzilla*, *Jurassic World*).

FINAL DESTINATION

Ascension, the fourth and final instalment of *The Divergent Series*, will swerve theatrical release and instead premiere as a TV movie. A TV series will then follow, though it's not yet known if franchise stars Shailene Woodley, Theo James, Ansel Elgort and Zoë Kravitz will be making the crossover. The first two movies, *Divergent* and *Insurgent*, respectively took $289m and $297m at the box office globally, but third entry *Allegiant* dropped to $179m.

CAN WE TALK ABOUT...?

SPOILER ALERT!

THE GHOSTBUSTERS CAMEOS

How pleasing the fans prevented the reboot from finding its own identity...

At 8.57pm on 8 October 2014, writer/director Paul Feig took to Twitter to announce he'd be calling on a female cast to remake *Ghostbusters*, and so began the backlash of misogynistic abuse from men-children the world over. When the movie finally materialised in multiplexes, the ladies, of course, more than (proton) packed the goods. Ironically, it was the original cast being trotted out in fan-pandering cameos that hit a bum note.

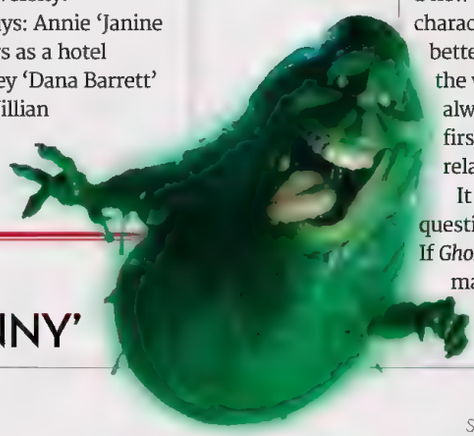
Bill 'Peter Venkman' Murray turns up a couple of times as Martin Heiss, an expert debunker who cries BS on the 'busters. Dan 'Raymond Stantz' Aykroyd is a cabbie hailed by Erin Gilbert (Kristen Wiig). Ernie 'Winston Zeddemore' Hudson is Patty Tolan's (Leslie Jones) uncle, turning up at the end of the movie to retrieve his hearse/ghost mobile. And Harold 'Egon Spengler' Ramis, who sadly died in February 2014, can be seen as a bronze bust at Columbia University.

It's not just the guys: Annie 'Janine Melnitz' Potts appears as a hotel receptionist; Sigourney 'Dana Barrett' Weaver proves to be Jillian Holtzmann's (Kate McKinnon) mentor; Slimer and Stay Puft Marshmallow Man are present; and there are even nods to the original movie's iconic logo and *Ghostbusters II*'s ghostly Scoleri Brothers.

All just a bit of affectionate fun? Sure, but none of the pop-ups are especially inspired or funny, and their conveyor-belt nature means viewers are forever awaiting the next nostalgic nod rather than losing themselves in a new universe populated by fun, fresh characters. Wouldn't it have been better to get a group cameo out of the way early? Hitchcock, after all, always took his onscreen bow in the first reel so audiences could then relax and enjoy the movie.

It kind of makes you question the Zuul post-credits sting. If *Ghostsbusters 2* really wants to make us feel good, it should be summoning surprises, not old friends and foes. ***JG***

'NONE OF THE POP-UPS ARE ESPECIALLY INSPIRED OR FUNNY'



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EXCLUSIVE

WHITE SKINHEAD

IMPERIUM | Daniel Radcliffe goes native to infiltrate America's white supremacy movement.

After *Victor Frankenstein* (hunchbacked), *Horns* (demonic) and 2007's stage production of *Equus* (starkers), it's not uncommon for a film to star Daniel Radcliffe 'as you've never seen him before'. But as *Imperium*'s Nate Foster – a meek FBI agent who uses his innate understanding of people to go undercover in vile white power groups – the former boy wizard really does appear like never before.

"Yes, he shaved his own head on camera," writer/director Dan Ragussis grins. "We had both agreed we wanted to do it on camera because it's a big moment for the character to take that step, to go past the point of no return. It was a little nerve-wracking, because you only get one chance!"

Foster's infiltration was loosely inspired by Mike German, an FBI agent who penetrated two supremacist groups in the '90s. Ragussis couldn't adapt German's actual cases because of FBI regulations, but the film's finer details are all drawn from documented material, depicting a world that goes far deeper than "stereotypical manifestations" traditionally seen on screen.

"There's a huge intellectual underpinning to this movement and it was important the movie showed that and we understand that's real," Ragussis explains. "It's such a completely alien psychology. It became really interesting for me to try to understand that, because I don't see how we're going to dismantle any of these ideologies unless we can understand them."

Radcliffe's casting came out of a desire to portray a more realistic agent, one who's adept with words rather than weapons. "When I first met [*Mike German*], he explained the most important thing about being an undercover agent is your wit and social skills," Ragussis says. "You're in situations every single day where you could never fight or shoot your way out. It's just about controlling people."

Though *Imperium* is his first feature, Ragussis previously wrote and directed a short film – *Haber* – about the father of chemical warfare, which is now used for educational purposes. And while the priority is to entertain with *Imperium*, Ragussis is keen that any film he makes also educates. "The doctor's rule is first do no harm; and with this, it's first to entertain. But if it can leave the audience with something to talk about... that's really my ultimate objective with any film I would make." ***JF***

ETA | 23 SEPTEMBER / IMPERIUM OPENS NEXT MONTH.

FIRST WORD

WORK OF FART

SWISS ARMY MAN | Another round of Radcliffe in 2016's oddest bromance.

Sundance award-winner *Swiss Army Man* starts with a suicidal Paul Dano riding Daniel Radcliffe's flatulent corpse away from the island he's been marooned on... and it only gets odder from there. "Our goal was to take the most unpalatable content and make it as broad as possible," explains Daniel Scheinert, who shares the co-writer/director credits with Dan Kwan.

Despite the surface-level crudity, what stays with you is the affectionate bromance, and the innocent's-eye-view that Radcliffe's Manny offers on the world, as he and Dano's Hank attempt to make it back to civilisation. Manny proves invaluable, not simply because of his propulsive bodily emissions, but also for his other functions, including karate-chop action and projectile-launching throat.

No small credit is due to Scheinert and Kwan for making a film of such rampant silliness genuinely touching. "We were like, 'What if we could start with a funny fart and end with a fart that makes you cry?'" muses Scheinert. "It really was like a science experiment," adds Kwan, "trying to figure out how to reprogramme our prejudices, which I think is what this movie is about: smashing preconceived notions."

Radcliffe also charmed the crew off-screen. Scheinert was initially dismayed when he saw the actor reading in his car before shooting, thinking he was learning lines at the 11th hour. "He's like, 'I'm sorry, mate. I'm just looking at the call sheet and learning everybody's names,'" Scheinert remembers. "I was like, 'I love you!'" ***MM***

ETA | 30 SEPTEMBER / SWISS ARMY MAN OPENS NEXT MONTH.

STICKING IT OUT
Talia (Valorie Curry) discovers the witch is up to her old tricks.

EXCLUSIVE

SURVIVAL GUIDE

BLAIR WITCH | Adam Wingard tells us his five secrets to making a terrifying Blair Witch sequel...

MAINTAIN SURPRISE

1 Shot as *The Woods*, the shock announcement that this was actually a *Blair Witch* movie only came at Comic-Con...

"Early on, it did leak, but nobody believed it, and we just didn't say anything. So from our end, keeping it secret was just never confirming nor denying it! I remember two days before the screening at Comic-Con, thinking to myself, 'Oh wow, we actually did it!' On set, only the people around the scenes – you know, where they would have actually heard the characters saying "Blair Witch" – knew. Everybody else had fake drafts. At [*distributor*] Lionsgate too, it was the same. Only the executives directly in charge knew about it. We never did public test screenings. We did internal screenings at Lionsgate with interns, and they all had to sign NDAs."

MAKE A TRUE SEQUEL

2 In 2000, *Book Of Shadows: Blair Witch 2* dumped the found footage angle and offered a post-modern slant. It flopped.

"I was really disappointed by the sequel and the direction they took. This is a continuation of the first movie. I'm coming at this whole thing as a fan of that original movie. This is a movie about Heather's actual brother searching for her, so there's a direct correlation. We're reviving [*the franchise*] in a similar way that *The Force*

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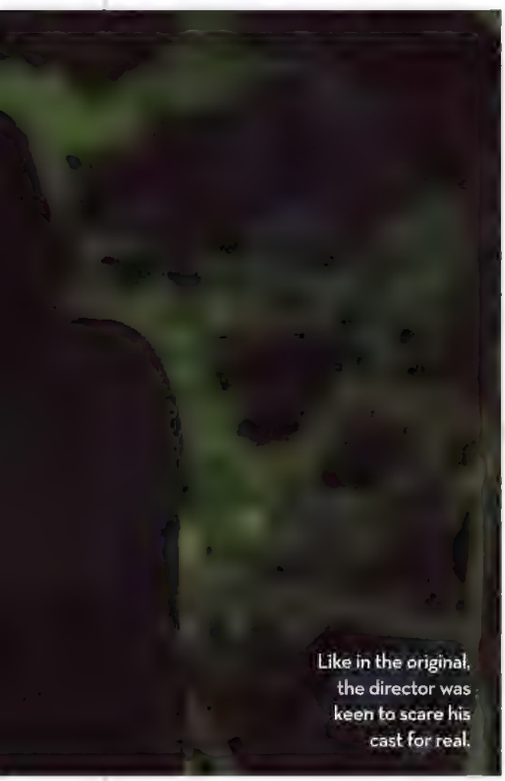

Like in the original, the director was keen to scare his cast for real.

'IT WAS THE HARDEST FILM I'VE EVER MADE' ADAM WINGARD

Awakens treated the original *Star Wars* – it's a whole new story, in the same spirit. The first film takes place in 1994. This is 20 years later. Heather's brother was just a few years old when she went missing. Now he's in college."

FRESHEN THE FOOTAGE

3 *The Blair Witch Project* unleashed a deluge of found-footage horrors. Can the original's impact ever be replicated?

"Absolutely. We really immerse you in the POV experience. For us, it was like: how do you take that found-footage angle to the next level? It's an evolution of the subgenre. The biggest problem found footage always has is that everybody gets hung up on just using crappy cameras and thinking about it in terms of bad documentary filmmaking. But technology is at the point right now where these cameras almost look like the pro cameras. You can get away with a much more cinematic look. This is about bridging the gap between documentary found-footage style and dramatic horror and trying to make that all one experience."

SCARE YOUR ACTORS

4 The original's cast slept in the woods and were genuinely tormented by the filmmakers. Wingard also employed tricks…

"We weren't able to just throw the actors out there and have them exist in the forest in the same way, but we did want them legitimately scared. For instance, there's a sequence at the end where Callie Hernandez crawls through this 50ft tunnel. She's actually jammed up in there. There's no way to get out. That kind of fear reads on screen. The other thing I did – and this is my big trade secret – is that I had this collection of air horns. They never knew when it was coming. We'd be doing a scene and I'd just give it a blast. They called them my 'scare horns'."

LOVE THE ORIGINAL

5 *Book Of Shadows* annoyed fans by showing so little respect for what made the original so special. Not this time…

"*The Guest* and *You're Next* represent what got me interested in film. I've been on this nostalgia kick, and this is just another element of that. I saw *The Blair Witch Project* right when it came out in '99. I was in my last years of high school, and I immediately made a *Blair Witch* parody with my friends in my backyard. So, for me, *Blair Witch* was absolutely the hardest film I've ever made. I felt like I was going to have a nervous breakdown – I had so much to live up to, because the original is one of the best horror films of all time. The internal test screenings were a shot in the arm because people were scared shitless." ***JG***

ETA | 15 SEPTEMBER / BLAIR WITCH OPENS NEXT MONTH.

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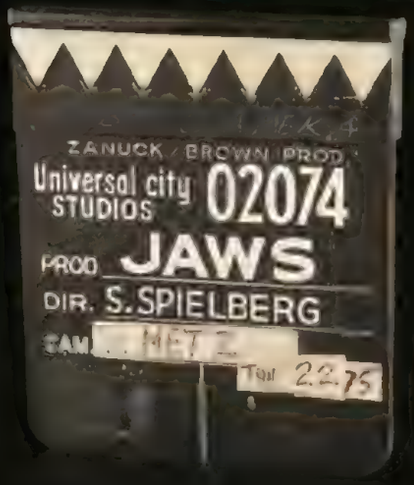

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YOU TALKIN' TO ME?

Film quotes pose as questions. Film stars try to cope.

IN THE CROSSHAIRS THIS MONTH: BRANDON ROUTH

You talkin' to me?
Yeah, you called me!

Do you feel lucky, punk?
I don't know if I believe in luck. I believe in hard work and opportunity meeting preparation. There's certainly times in life that can look like luck. But then, if you track it back, I like to find how I actually had some control over it. I like to find places where I can take back the power and have control of my life, versus some other force doing it for me that I can't control. It makes it more interesting to me.

You talk the talk, but do you walk the walk?
Most of the time. When I manage to get out of my head.

You can either surf, or you can fight...
I fight, because I certainly can't surf! I've had one of my great stunt doubles, Mike Massa, call it Hollywood Fu. I'm trained in Hollywood Fu, so if I got in a real fight I'd probably be better at missing, because you don't want to hit whoever you're working with! My characters tend to get beaten up a lot. [*Superman*] was the worst. He didn't beat anybody up – much to the chagrin of some people.

Why so serious?
I did *400 Days* before I started playing Ray Palmer on *Arrow*. So now, having done *Arrow* Season 3 and 16 episodes of *Legends Of Tomorrow*, I'm craving something more dramatic; something with fewer actors! Something engaging, that creatively scratches a different itch. That may be dramatic. It may be a comedy as well. Anything that's just a little bit smaller in scale and has an open-and-closed storyline – that's something that's appealing at this point. And I think that's what's cool, to be able to do both of these mediums. There are so many differences between film and television that I enjoy doing both.

'I'M TRAINED IN HOLLYWOOD FU, SO IF I GOT IN A REAL FIGHT I'D BE BETTER AT MISSING'

What's in California?
Home. Home for 15 years now, but I spent almost a year in Australia filming *Superman* [Returns]. That was amazing but challenging in some ways. Not because of being in Australia so much as the gruelling schedule of everything that was asked of me. We filmed in Sydney, which is a beautiful, amazing place. It was probably better I was there than in Los Angeles, because I might have been hounded more by the media. Whereas in Sydney... I was safe there.

MIND MISSION Routh heads to simulated space in *400 Days*.

If you could change something in your life – anything at all – what would it be?
I feel like I'd rather be shooting *Legends Of Tomorrow* in Los Angeles, simply for the fact that that would make my personal life easier, as my wife and my son are there – and I fly home every weekend to see them. So that would just make all that more simple. But Vancouver, where we film, is really lovely. It's just not with my people all the time. For the first season, anyway.

Have you ever danced with the devil in the pale moonlight?
In a way, yes – but then the dance would have been with myself, I suppose. Dancing with my own demons. There's no greater villain than what's inside any of us.

What's your favourite scary movie?
I'm not a huge fan of scary movies, but *Sleepy Hollow*, because it's whimsical and fantastic. I actually really like halloween, but the magical, "anything's possible" aspect, not the gory aspect. Just thinking about that film gets me a little excited, but also thrilled. That thrill and excitement as well; the mystery of it, the suspense.

Do you like what you do for a living, these things that you see?
I love what I do for a living. It's such an extremely unique experience that it's hard to wrap my head around. Honouring that unique opportunity allows me to continue to do it with a smile on my face. Because, like any job, I suppose you can get used to it and it can become repetitive – even this type of job sometimes can become repetitive. But if I just remember how unique it is, then every day is a little bit different from the next. It makes it seem incredibly exciting, and I can be engaged in it in new ways all the time.

Gelato isn't vegan?
Indeed. It's milk and eggs! The key to finding [Scott Pilgrim's *Todd*] was to change my voice – which I think creates a great contrast. It's all about Todd and my interpretation of his overinflated ego and just relishing that and being as big as I wanted to be. And menacing. Everything was as real as a heart attack for Todd. ***JF***

ETA | OUT NOW / *400 DAYS* IS AVAILABLE IN CINEMAS AND VOD NOW.

Questions taken from Taxi Driver, Dirty Harry, Full Metal Jacket, Apocalypse Now, The Dark Knight, Borat, The Sixth Sense, Batman Scream, Se7en, Scott Pilgrim Vs The World

BETWEEN TAKES

KATE MARA

THE MORGAN STAR TALKS LIFE ON SET...

What's the first thing you like to do when you arrive on set?
I don't really spend any time in my trailer, so I don't have any rituals to make it homely. I prefer to stay on set. David Fincher [House Of Cards] was the director who made me realise how helpful it is to stay in the zone.

What do you take with you on set?
My two Boston terriers. They're 14. Bruno is very friendly, I can just hand him off to anybody. Lucius – he was named after a character from *Gladiator* – is the opposite. He's dangerous!

Sleep or don't sleep on set?
I don't take naps, ever.

What's the longest day you've ever spent on set?
Oh god. Probably, like, 20 hours. I can't say [*which movie*]. I was thinking to myself, "Is this allowed?" It was madness. Everybody on set was like, "What are we doing?"

Hot or a cold lunch?
Oh, cold. I can't perform if I've eaten a big lunch. I usually either bring my own, like going to school, or have catering make me a smoothie. It's so important to manage energy levels, and food is a massive part of that.

Do you use your phone on set?
Oh yeah, I always bring it. I don't spend a lot of time texting or emailing. But I leave a lot of notes on my phone, about characters. And all my music. I'm not on Twitter. Not if I'm doing a good job. If I'm doing a bad job, then probably. [*laughs*]

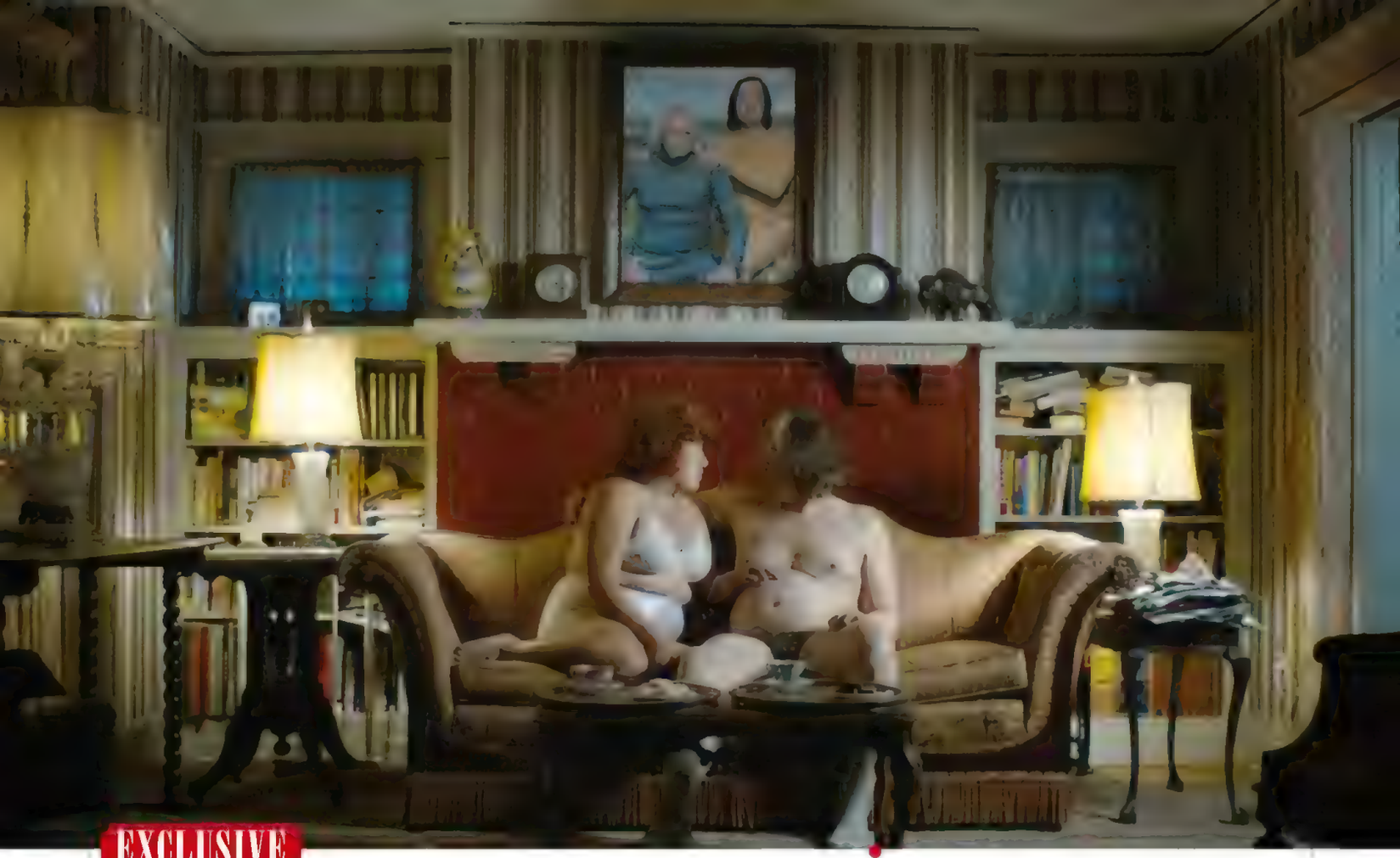
Best wrap party?
I almost always end up missing the wrap party because they tend to wrap the actors a couple of days before everything else is done. I'm like, "I'm not going to stay in Ireland for three more days for a party."

Best on-set experience?
I would say shooting *The Martian* because the sets were so spectacular. No imagination needed. And the wire work involved – flying through a spaceship with Ridley Scott telling you what to do! *JG*

ETA | 2 SEPTEMBER / MORGAN OPENS NEXT MONTH.

'DAVID FINCHER MADE ME REALISE HOW HELPFUL IT IS TO STAY IN THE ZONE'

DHN ROSSO / CONTOUR BY GETTY IMAGES



EXCLUSIVE

GORE SPOT

THE GREASY STRANGLER | Director Jim Hosking invites us into the weird world of the year's barmiest film...

Between its swinging prosthetic penises, cartoonish splatter-gore and hilariously/maddeningly repetitive jokes, it's not much of a stretch to say *The Greasy Strangler* is one of the weirdest, most uncompromising films of the year. Which is exactly how director Jim Hosking likes it. "I can completely see some people finding it the most irritating film they've ever seen," he laughs.

Shot over just 18 days in Los Angeles, produced by Ben Wheatley and Elijah Wood, and unveiled at this year's Sundance Film Festival, Hosking's feature debut revels in grubby locations and ping-pong-style pettifoggery as father-son team Big Ronnie (Michael St. Michaels) and Big Brayden (Sky Elobar) lead walking disco tours in downtown LA. Even before it's revealed Big Ronnie regularly slathers himself in gooey meat by-products and murders people, he and Big Brayden are entertainingly/creepily off-kilter, like aliens attempting to fit into society but getting everything wrong.

"I like the idea of bored, boring, irritating people having endless arguments about unimportant bullshit," Hosking says of his central duo's many squabble-a-thons. "I wanted to make a film that didn't really have any self-awareness, didn't give a fuck what anybody thought about it."

Chatting to *Teasers* from his north London home, Hosking – a Brit who's also directed music videos for Moones and A Fine Frenzy – admits that despite the film's Looney Tunes-esque death scenes, he never thought of *Greasy Strangler* as a horror film. "I was thinking this was more a kind of peculiar comedy, really," he says. "It has this almost child-like innocence about inappropriate behaviour and unacceptable perversion."

ABOVE
Sky Elobar's Big Brayden cosies up to Elizabeth De Razzo.

BELOW
Michael St. Michaels is Big Ronnie, and is occasionally clothed.

The result is John Waters spliced with *Saw*, though Hosking's influences are closer to home. "I've probably seen less John Waters than most people," he says, citing Lynch, cult '80s comedy series *The Young Ones* and even *Steptoe And Son* as tonal touchstones. That's because, despite their habits, *Greasy Strangler*'s characters are all strangely sweet – particularly Big Ronnie, played by a scene-stealing Michael St. Michaels, who spends much of the film naked, screaming or killing.

"When I was struggling to find an actor to play Ronnie, one who wasn't dark and deviant and depressing, he came to mind," says Hosking. "I said to him, 'You will have to do some quite strange things,' and he said, 'I'll do absolutely anything.'" That lack of inhibition is *The Greasy Strangler*'s lifeblood. "It's definitely quite polarising," shrugs Hosking. Whether you love or hate it, you'll definitely be talking about it. ***JW***

'I WANTED A FILM THAT DIDN'T HAVE ANY SELF-AWARENESS' JIM HOSKING

ETA | 7 OCTOBER / THE GREASY STRANGLER OPENS IN AUTUMN.

LISTEN UP HOLLYWOOD

This month, *Teasers* pitches sequel ideas for the reboot of '70s slasher *Halloween*...

HALLOTWEEN
It was scary watching horny teenagers getting sliced and diced in John Carpenter's original, but imagine if Michael Myers started offing 10, 11 and 12-year-olds. Might have a little difficulty getting it past the censors, mind.

HALLOQUEEN
Turns out Michael had a daughter, Mary, who's now a painfully shy, ugly ducking 16-year-old. Her life at last takes an upturn when a hunk asks her to prom and they're voted king and queen, only for a bucket of pig's blood... Wait, this might have been done before...

HALLOSCREAM
Just as *Scream* riffed on the rules of slasher movies as established by *Halloween*, so this reboot riffs on *Scream* riffing on *Halloween* (tagline: "Horror just got post-post-modern"). Laurie Strode gets gutted like a fish five minutes in, and lots of other clever stuff happens but it hurts our head thinking of what it might be.

'ALLO 'ALLOWEEN
This prequel set in a small French town during World War 2 sees café owner Monsieur Myers (first name: Patrice) act as a hero of the French resistance by stalking and offing members of the Gestapo. The sustained suspense is punctuated with moments of broad comedy as Patrice gets fruity with his waitresses. *JG*

MY MOVIE LIFE

The films that make **Matt Berry** laugh, cry and scream

THE FIRST MOVIE I EVER SAW

WATERSHIP DOWN. It would have been 1978 and it was in Bedford. To be fair to my parents, I don't think they'd read the book, so I think they just thought it was a kids' animation. And then when we got to the cinema it was everything other than that. I'm very pleased they did take me though because all these things have a strong effect on you when you're young, and tend to influence your work, so if they hadn't have done that I wouldn't have written certain things or been in certain things.

THE FILM THAT ALWAYS MAKES ME CRY

THE ELEPHANT MAN. It's all very, very sober. I don't know what it would be like if it was made now; I don't think it'd be any good. But David Lynch wasn't at all well known then and had everything to prove. People would call his style odd. I wouldn't – there was just the right amount of pathos to make you weep and feel for him, right from the beginning. A lot of it's to do with John Hurt and his acting through a mask, which isn't easy. There's hardly anyone that could have done that.

MY DESERT ISLAND MOVIE

That's difficult. In terms of a film that I wouldn't get bored of and a film that doesn't look any different as the years go by, it would probably be MIDNIGHT COWBOY. It's a basic story. Not that I have anything in common with Joe Buck, but if you've come from a smallish town to make your name in the big town, you kind of know what he's going through and you feel for him. Also, it's made by a British guy [*John Schlesinger*] doing New York and sometimes you need an outsider to shine a light.

THE FILM I LOVE THAT NOBODY'S HEARD OF

There are loads. I don't think many people have heard about MURDER BY DECREE. It's got Jack the Ripper and Sherlock Holmes in one go. That's all I need! I've seen it millions of times. I think the ones that you watch millions of times, the reason is because you want to be there. If you could, you would just climb through the TV and be in their drawing room or whatever. That's definitely one for me. The world they create, even though it's scary, I still want to be there.

THE FILM THAT SCARES ME MOST

Little things get stuck in my head, like there's a bit in THE BLAIR WITCH PROJECT where it's the middle of the night yet they're hearing the sounds of children happily playing. That kind of thing would bother me more than someone jumping out of a fucking wardrobe with a big knife or something. When there's been some thought that's gone into it and your normal set of rules have been fucked up like that... To have the sound of little kids in the middle of the night is really odd.

THE FILM THAT ALWAYS MAKES ME LAUGH

Peter Cook and Dudley Moore's THE HOUND OF THE BASKERVILLES. It's ridiculous. I can see it's not great but it's that that I like about it. There's a slight confusion of performances. No one really knows the tone, they're all doing different things. That can really fuck a film but in this case I think it makes it funnier. *SB*

ETA | 16 SEPTEMBER / BERRY'S NEW ALBUM THE SMALL HOURS IS OUT NEXT MONTH. SEE HIM ON TOUR THROUGHOUT OCTOBER.

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EXCLUSIVE

STAR PERFORMANCE

AMERICAN HONEY | Newcomer Sasha Lane's centre stage in Andrea Arnold's coming-of-ager...

From beach babe to Cannes charmer, it's been one hell of a year for Sasha Lane. The Texas-born former waitress was hanging out on Panama City Beach in Florida with her friends when British director Andrea Arnold (*Fish Tank*) approached her and asked if she'd be interested in starring in her next movie. "I wasn't really paying attention," she admits. "I was just like 'Whatever!'" But the next thing Lane knew, Arnold was in her hotel room telling her about *American Honey*.

Arnold's first American-set tale, it's a road movie that sees Lane's character Star hook up with a hard-partying crew of youngsters (including Shia LaBeouf) selling magazine subscriptions across the Midwest. Telling Lane that the impulsive free-spirit Star is "so much like you", Arnold convinced her to come on board. "There's just something about Andrea," says Lane, now 20, "that makes you want to be a part of something that she's a part of."

Echoing the film's own journey, the shoot was an on-the-fly experience that became impossible to separate from reality. "Sometimes I wouldn't know the difference between my life and the movie," says Lane. "I was just in this bubble. I connected so much with Star and I would film for long hours. Then I would come straight home, hang out with them [*her co-stars*]. It felt like there was no difference between my life and Star's."

A case of life imitating art, "It could be a little terrifying at some points," the actress admits. Like her character, who falls for LaBeouf's charismatic salesman, Lane even dated LaBeouf. "I just think he's very much about his work," she says. "We're similar that way. I think he just gets really passionate about it. You can see his self coming through, trying to master the mannerisms of that person."

FREE SPIRIT
Sasha Lane's Star hits the road to party and sell magazines.

So was it easy to let go of the role when she finished? "No, not at all," she answers. "I was a mess. [*During the shoot*] You would walk out of your hotel room and your whole crew was just chillin' there. I missed being on the road. I missed being able to just know that I can leave my room and they're right there." At least Lane got to see them again in Cannes – where *American Honey* claimed a Jury Prize and much acclaim.

Now Lane has moved to LA with ambitions to forge an acting career. She's already attached to Paul J. Franklin-directed YA tale *Hunting Lila*, but is at ease with wherever life will take her next. "I feel whatever comes will come. I'm pretty open to all of it. I like the idea of just creating stuff, being a part of something I truly love." With *American Honey*, she's made a formidable start. ***JM***

ETA | 14 OCTOBER / AMERICAN HONEY OPENS THIS AUTUMN.

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IT SHOULDN'T HAPPEN TO A FILM JOURNALIST

Editor-at-Large JAMIE GRAHAM lifts the lid on film journalism.

THIS MONTH WEIRDNESS AT WORK

It's the 250th issue, so you can write something nostalgic or indulgent." Such was the brief for this month's column, and once I had got past thinking, "Hey, that's what I always do," I decided to recount five especially surreal moments the job has afforded me over the years.

1 DINNER WITH DARIO

Italian horror maestro Dario Argento was *Total Film*'s guest at FrightFest in 2012. Informed he loves Japanese food, I took him out for dinner: the restaurant was loud, his voice soft, his English broken, my Italian non-existent and the conversation staccato. He dropped a chopstick three times. I then dropped a chopstick, retrieved it, put it aside. Thinking the waitress had brought it, he started to use it. Afterwards he bummed a cigarette off me and coughed like a schoolkid inhaling for the first time. My 15-year-old self, who watched *Suspiria* on loop, still can't compute that night.

2 "I WILL STRIKE DOWN..."

Planning to interview Samuel L. Jackson for a silly Q&A we used to run as our back page, I was assured by the PR that he'd been fully briefed and knew what was coming. Hell no. First question: when did you last use public transport? A grouchy one-line response. Second question: what's your favourite cheese? Long silence... "Cheddar." Third question: how long is a piece of string? Eye roll, move on. Fourth question: who would win in a fight, a lion or a crocodile? Jackson called bullshit and that, as they say, was that.

Lars von Trier is rather, uh, friendly on set.

3 CAPTAIN SPEAKING

Checking in my bags to fly to the *Godzilla* set visit, I was upgraded to First Class (never happened before). Once in the air, the captain emerged from the cockpit and kneeled beside me. He talked admiringly of my uncle, Chris Graham. I explained that I had no such uncle. "I've probably said too much," he replied, and then added: "He looks out for you." On my flight home three days later, I was once more upgraded, and again on my next two flights. I questioned my family, Googled Chris Graham. I'm still none the wiser.

4 ELTON FOR A DAY

Arriving at Zentropa's HQ in Denmark to chat *Dogville* with Lars von Trier, I spied him barrelling towards me on a golf buggy, and smiled tolerantly as he declared, at the top of his voice, that I looked like Elton John. There was a tank on the grounds, so the *TF* photographer suggested that Lars sit on it for a few snaps, to which he bellowed, delightedly, "You want me to straddle the gun so you can photograph my big cock." At the end of the day, Lars offered us Valium for the flight home.

5 BIEHN THERE...

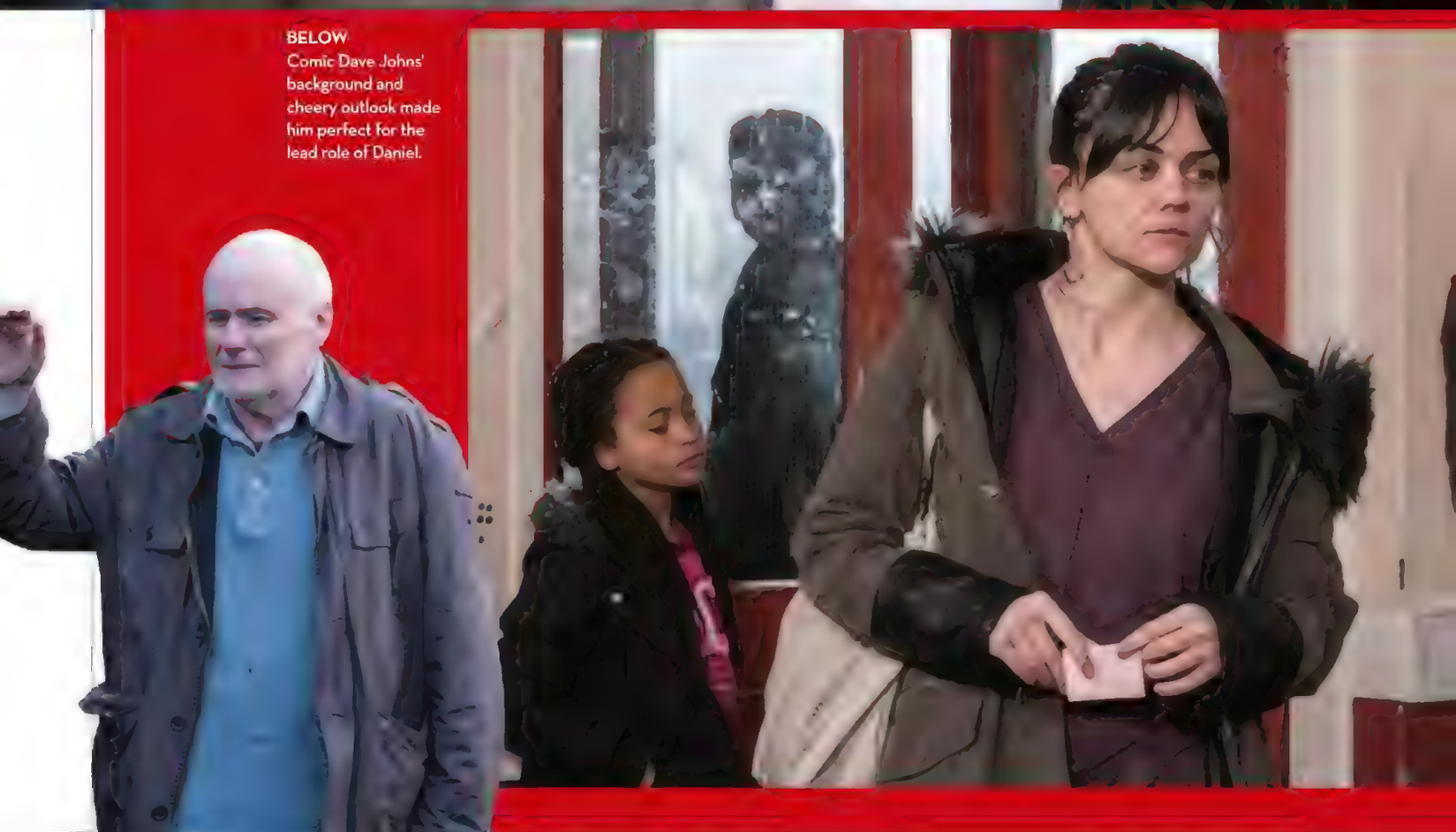
My *Hostel: Part II* set visit in Prague was bizarre from the off. Each day a guy wandered the forest holding a white owl. I watched a trained cat clamber up a decapitated corpse's arm and lick blood from its neck. The FX guys insisted I stroke their prosthetic cock. And Eli Roth and crew kindly invited me out to Thanksgiving dinner, before heading to a tacky nightclub to shout at each other about '80s horror movies over pounding Eurotrash. Jumping into a minibus to screech back to the hotel, we picked up Michael Biehn en route and he insisted I feel his guns. I don't understand how or why this happened.

And that's it for this month. Sorry if it was *too* nostalgic and/or indulgent. Roll on Issue 500, when we'll organise a commemorative shoot featuring Dario, Sam and Elton, while Chris Graham will interview Michael Biehn for bodybuilding tips.

Jamie will return next issue... For more misadventures, follow: @jamie_graham9 on Twitter.

'I WATCHED A TRAINED CAT CLIMB UP A CORPSE'S ARM AND LICK BLOOD FROM ITS NECK'

BELOW
Comic Dave Johns' background and cheery outlook made him perfect for the lead role of Daniel.



ABOVE LEFT
Ken Loach and Dave Johns between takes in Newcastle.

LEFT
Hayley Squires plays fellow benefit claimant Kattie.

ON SET

RAGE AGAINST THE MACHINE

I, DANIEL BLAKE | Ken Loach comes out of retirement with his blistering Palme d'Or winner

An overcast November morning on an industrial estate outside Newcastle, and it seems that reports of Ken Loach's retirement have been greatly exaggerated. *Jimmy's Hall* was reported to have been the veteran British filmmaker's farewell feature, yet here he is hard at work on the shoot of his new film, *I, Daniel Blake*.

Written by regular Loach collaborator Paul Laverty, it tells the story of Daniel, a middle-aged carpenter in Newcastle. Having suffered a near-fatal heart attack, he is unable to work on medical grounds and attempts to claim benefits.

"I talked about the project with Paul before he started to write," reveals the softly spoken, 80-year-old Loach. "I felt there was a film in this situation about the hurdles people have to jump over, which are Kafkaesque. You think you've solved one bureaucratic problem, and then you are hit by another. This whole area of experience I found quite extraordinary. The system is one of cruelty really."

For the lead role, Loach chose stand-up comedian Dave Johns, which fits in with the director's tradition of utilising non-professional actors. "Paul and me looked far and wide during the casting," explains Loach. "Dave filled the specific requirements: he was the right age, he'd begun his working life in the building trade, he comes from a working-class background in the Byker district, which we've filmed in. There's a cheerful, positive quality to Dave, which is right for his character. The tragedy of the story is that Daniel expects things to turn out OK."

Today Loach is directing a scene in which Daniel has called in at a warehouse and is asking an employee if there's any work. Rather than watching the scene via a video monitor, Loach prefers to look through the viewfinder of cinematographer Robbie Ryan and then stand next to the camera during the actual filming. In between takes, he's quick to have encouraging words with the actors and to make minor amendments to their dialogue.

> 'THE TRAGEDY OF THE STORY IS THAT HE EXPECTS THINGS TO TURN OUT OK'
> KEN LOACH

There's an atmosphere of purposeful calmness that one doesn't always encounter on a set. And when *Teasers* catches up with Loach after the completed *I, Daniel Blake* has won the coveted Palme d'Or at Cannes, he's quick to praise the contributions of his colleagues. "I'm very lucky to have a group of people around me who are very precise in how they work, that makes my life a lot easier," he reveals. "It gives actors a sense of confidence and security, which allows them to do good work. They can all do without me there now to be honest." ***TD***

ETA | 21 OCTOBER / I, DANIEL BLAKE OPENS LATER THIS YEAR.

THE NEXT BIG THING

ELLA PURNELL

HAS BIG SHOES TO FILL...

Ella Purnell started out playing younger versions of big-name actresses in *Never Let Me Go*, *Maleficent* and *The Legend Of Tarzan*. Now she's set to break out in Tim Burton's latest peculiarity. "I don't act for fame," the 19-year-old Brit tells *Teasers*. "I act for experience. I want to be good at my craft."

It's cool that you began your career playing Keira Knightley, Angelina Jolie and Margot Robbie...
I still remember the little things that each actress does. I was a huge fan [*of them all*]. The idea that somebody even saw any resemblance between me and Keira Knightley is mind-blowing for me.

What can you say about your character in *Miss Peregrine's Home For Peculiar Children*?
Emma can manipulate air. She blows out air with a really high force or she can breathe underwater. She levitates. And that reflects on her personality. She's not an airhead, but she's a romantic.

How did it feel being a Tim Burton character?
It was weird because I didn't feel very Tim Burton-ish because I had this bright blonde wig on, and I had this beautiful blue dress on. But as soon as I looked at my shoes, I was like, "Oh, there's the Tim Burton." They were these huge shoes. They're the ugliest things, and they're so heavy.

You have *Churchill* coming up...
I've been doing a tonne of context research into that. I'm reading a book by his secretary: it's very interesting to see what he's like from a closer, more human perspective.

Who would be on your bucket list to work with?
Wes Anderson and Tarantino. I love directors who are so stylised, you know who the film is by before you even look at the credits. Tim Burton was top of my list, and then I got him. I was like, "Well, next?" Joking! [*laughs*] *MM*

ETA | 30 SEPTEMBER / MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN OPENS NEXT MONTH.

JOHN ROSSO

EXCLUSIVE

BREAKING DAD

BLOOD FATHER | Mel Gibson returns as a former biker outlaw on a mission to save his daughter

Debuting out of competition at this year's Cannes Film Festival, *Blood Father* is a redemptive movie for its fallen star Mel Gibson. As John Link, an ex-con who goes on the run with his 17-year old daughter Lydia (Erin Moriarty) after she's targeted by a drug cartel, Gibson jumped at the opportunity to play a character motivated by the need to make amends for past mistakes.

"I liked the character and the story," Gibson says while nervously stroking his lengthy beard when *Teasers* meets him in a Palais bar at the 69th Cannes Film Festival. "It had a lightness, and it was, you know... it was about a guy who'd sinned in his life and he was a criminal, a biker, and had probably killed people. He was in prison, he did drugs, he probably sold drugs, and he was a bad father. So this is kind of a redeeming moment."

The parallels with Gibson's public fall from grace are plain to see: it opens with Link at an AA meeting, the creases on Gibson's face like weathered rock in close-up, as he tells an earnest story about everything he's lost in life.

For director Jean-François Richet (*Mesrine*), Gibson was the only choice for Link. "There's no pressure when you're working with Mel Gibson," Richet says. "He's going to give all of himself. When you're lost and you don't know what to do, you go close-up on Mel and it's always good."

Written by *The Town*'s Peter Craig and co-starring *Rogue One*'s Diego Luna as Lydia's drug dealer boyfriend, *Blood Father* is Richet's first English language film since 2005's *Assault On Precinct 13*. Ignore the *Taken* 7 plot, it's more of an '80s B-movie – dusty, dirty and back to basics. Understandable given it was made outside the studio system.

"Yeah, it's an independent production," Gibson explains. "That's how things are done now. The studios, what they focus on is very narrow. So most films – interesting films – happen independently. Occasionally through one of the majors, but mostly they happen like this for no money. Jean-François performed miracles in 30 days with no money." *JF*

ETA | 7 OCTOBER / BLOOD FATHER OPENS THIS AUTUMN.

DADDY DAY CARE Mel Gibson seeks forgiveness as protective father John Link.

Q&A

MEL GIBSON

Why do you think viewers find the '80s resurgence so compelling?

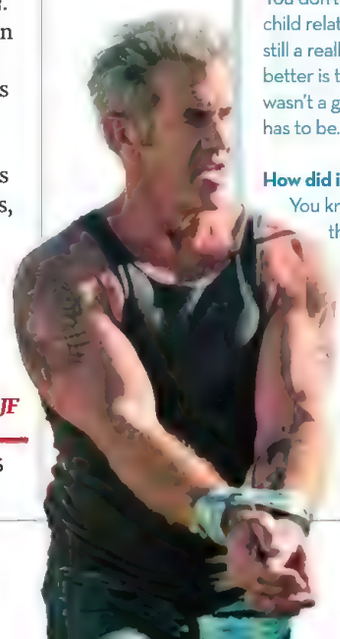
I think anything is compelling [*compared*] to what gets made now. I don't want to dump on things, but I've seen the superhero movies. It's the same thing, over and over. I think people want to go back, before that happened, and change the industry and make stories about people who you can invest in on a human level, on a heart level.

Were you drawn to the film's central father and daughter relationship?

You don't get a stronger bond that a parent/child relationship. Even if it's dysfunctional, it's still a really strong bond. What makes it even better is that it is dysfunctional and that he wasn't a good dad, and that he decides that he has to be. He goes the ultimate length. It's cool.

How did it feel to bring the film to Cannes?

You know, I was talking about coming to the Cannes Film Festival and how novel it was. The first time I came here, I was 27 years old, which is 33 years ago, a long time ago; like, wow. It's amazing as a kid. It was exciting and new. Now, it's more... I used the word "nostalgic". It's nostalgic coming back here and looking at the same street. Nothing's changed. It's still the same, except I've got more wrinkles – everywhere. *JF*



REX

BACK IN 'NAM
Pryce reprises the *Miss Saigon* role that earned him Olivier and Tony awards.

THE HERO

JONATHAN PRYCE

The venerable actor returns to stage and screen all at once...

He took flight in Terry Gilliam's *Brazil*, played a Bond baddie in *Tomorrow Never Dies* and sung with Madonna in *Evita*. But Jonathan Pryce's versatile rep was built on stage – from a seminal Royal Shakespeare Company turn as Hamlet to his Tony-winning street-hustler in *Miss Saigon*, now arriving in a 25th anniversary special...

After being in the original cast of *Miss Saigon*, how was it returning for this 25th anniversary show?
I wish they'd given me a bit more notice – and I'd have gone on a diet! I'm disappointed when I see me hauling myself out of that tuk-tuk. But it was great. I'd seen Lea [*Salonga*] once or twice in the intervening years; but to see her, and see her on stage again, and sing as wonderfully – though with a slightly more mature approach – as she sang when she was 17, when she started, I had a lump in my throat.

Did being in the show change your film career at all?
No. The only obvious one is *Evita*, which I did afterwards.

How was that experience?
That was great. I've got lots of stories, but none I will tell you! It was a wonderful time, and a really great film director, Alan Parker, who was totally in control of the whole thing. Madonna very much wanted to play that role and worked incredibly hard. I enjoyed working with her. She was playing Eva Perón, about whom there is something quite extraordinary, special and other-worldly. And Madonna brought a lot of that to it.

It must've been a strange time back then, going from *Evita* to James Bond movie *Tomorrow Never Dies*...
No, it's what you do! I've never tried to repeat characters, so it seemed quite natural to go from a musical to James Bond and then to a low-budget film. It's what I do. It's my job.

Do you have strong memories of doing *Tomorrow Never Dies*?
I've strong memories of my disappointments. When I got the role of the villain, I thought, "This is going to be fantastic. We're going to go to some very exotic locations and it'll all be very glamorous." They all went off to film in Thailand and I – for the entire film – stayed in St Albans.

Going back to the very beginning, your first role was a policeman in TV show *Doomwatch*...
I remember everything about it!
Of course I do! Particularly, having just left drama school, that sense of self-importance – that this was quite glamorous. Then they wrapped, took my uniform off, and I had to go home on the Tube. They didn't take me in a car! I got on the Tube and it was such a contrast – half an hour ago I was somebody and now I was nobody. And it's been like that for the past 45 years!

Are you surprised at the phenomenon *Game Of Thrones* has become?
Yeah, yeah, pleasantly surprised. It's ruined my life because everyone wants to take your photograph. When you leave the house, you have to think, "Do I look like an alcoholic tramp?" But it's great... the fans, they're very happy to see you.

You have a long history with Terry Gilliam. Were you set to do his much-troubled *The Man Who Killed Don Quixote* project, which is now being revived?
Originally. There was a role in it that I would have done [*but the film collapsed*]. This time around, he was going to cast John Hurt and John was ill and couldn't do it, so he asked me to do it, and said, "I'm travelling the world playing Shylock [*in a forthcoming production of* The Merchant Of Venice] so I can't do it," and now it's Michael Palin. He's definitely got a fixation about making it. And he's done a lot of work since on the script. It's not what it was then. *JM*

PRYCE IS RIGHT
(Top to bottom) Pryce in *Miss Saigon*, as villain Elliot Carver in *Tomorrow Never Dies*, and playing the High Sparrow in *Game Of Thrones*.

'GAME OF THRONES RUINED MY LIFE; EVERYONE WANTS TO TAKE A PHOTOGRAPH!'

ETA | 16 OCTOBER / MISS SAIGON: 25TH ANNIVERSARY PERFORMANCE IS IN CINEMAS FOR ONE NIGHT ONLY – BOOK TICKETS AT MISSSAIGON25TH.CO.UK

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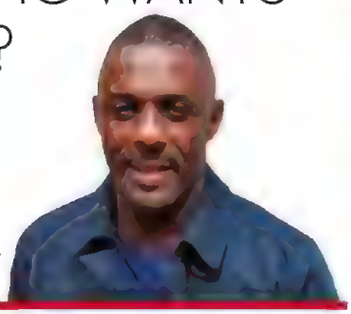
SOUND BYTES

Quotable dialogue from this month's movies – and their stars

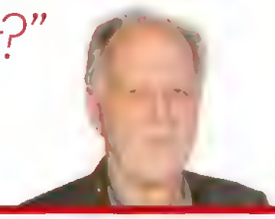
"I'M TOO OLD FOR [*BOND*] – RUNNING AROUND IN CARS AND LADIES AND MARTINIS. WHO WANTS TO DO THAT? SOUNDS TERRIBLE."

Idris Elba is shaken and stirred.



"When two persons in search of a Pokémon clash at the corner of Sunset and San Vicente, is there violence? Is there murder?"

Werner Herzog reacts to *Pokémon Go* in the most Werner Herzog way imaginable.



TALL TAIL

Now here's a remake we can get behind: Channing Tatum is set to play the mermaid in the new *Splash* alongside *22 Jump Street*'s Jillian Bell.

GOOD THING / BAD THING

WAIT FOR IT

There won't be any new seasons of *Jessica Jones* or *Daredevil* until 2018. At least we'll have *Luke Cage*, *The Defenders* and *Iron Fist* to tide us over in the meantime.

"I THOUGHT [*THE DECISION TO ELIMINATE NEWT, HICKS AND BISHOP*] WAS DUMB… CERTAINLY, HAD WE BEEN INVOLVED WE WOULD NOT HAVE DONE THAT, BECAUSE WE FELT WE EARNED SOMETHING WITH THE AUDIENCE FOR THOSE CHARACTERS."

If only **James Cameron** had made *Alien 3*.

450 THOUSAND

The damages (in euros) **Luc Besson** must pay for ripping off *Escape From New York* with *Lockout*.

45

The number of lines **Matt Damon** speaks in *Jason Bourne*.

"Welp... a bitch thought she could stay away. But who else is gonna live tweet *Game Of Thrones*?"

After facing a campaign of racist abuse, **Leslie Jones** makes a glorious return to Twitter.

"KICK SOME ASS, AND TRY TO LOOK DOPE WHILE YOU'RE DOING IT."

Augustus Gibbons (**Samuel L. Jackson**) sums up *xXx: Return Of Xander Cage* in one handy soundbite.

REX

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BIG SCREEN

THE WORLD'S MOST TRUSTED MOVIE REVIEWS

44

BLAIR WITCH

Just when you thought it was safe to go back in the woods...

NEW RELEASES

Asterix: The Mansions Of The Gods	★★★	p53
Behemoth	★★★★	p55
Black	★★★	p51
David Brent: Life On The Road	★★★	p52
The Idol	★★★	p52
Lights Out	★★★★	p53
Nine Lives	★	p51
Suicide Squad	★★★	p50

Ambulance	★★★★	p48
Bad Moms	★★	p47
Cell	★★★	p47
Gary Numan: Android In La La Land	★★★★	p54
Julieta	★★★★	p47
Kids In Love	★★★	p53
Popstar: Never Stop Never Stopping	★★★★	p55
The Purge: Election Year	★★★	p52
War Dogs	★★★	p48

Brotherhood	★★★	p51
Café Society	★★★★	p54
The 9th Life Of Louis Drax	★★★	p52
Jim: The James Foley Story	★★★★	p53
Things To Come	★★★★	p54

Anthropoid	★★★	p54
The Blue Room	★★★★	p55
Captain Fantastic	★★★★	p46
Don't Breathe	★★★	p55
Hell Or High Water	★★★★	p53
Kubo And TheTwo Strings	★★★★★	p47
The Man Who Fell To Earth	★★★★★	p54
Theo And Hugo	★★★★	p51

The Beatles: Eight Days A Week – The Touring Years	★★★★★	p48
Blair Witch	★★★★	p44

Anarchy: The McLaren Westwood Gang	★★★	p47
The Clan	★★★★	p52
Hunt For The Wilderpeople	★★★★	p49
The Infiltrator	★★★★	p51
Set The Thames On Fire	★★★	p55
Sour Grapes	★★★★	p48
Two Women	★★★	p48

We couldn't see them in time for this issue, so head to gamesradar.com/totalfilm for reviews of the following:

TITLE	RELEASE DATE
Akira	2 September
Ben-Hur	7 September
Bridget Jones's Baby	16 September
Equity	2 September
Mechanic: Resurrection	26 August
Morgan	2 September
One More Time With Feeling	2 September
Sausage Party	2 September

For more reviews visit gamesradar.com/totalfilm

CERTIFICATE TBC **DIRECTOR** Adam Wingard
STARRING James Allen McCune, Callie Hernandez, Brandon Scott, Corbin Reid, Wes Robinson **SCREENPLAY** Simon Barrett
DISTRIBUTOR Lionsgate **RUNNING TIME** 89 mins

BLAIR WITCH

If you go back to the woods today...

★★★★☆ OUT 15 SEPTEMBER

Deep in the Black Hills Forest surrounding Burkittsville (formerly Blair), Maryland, is a blackened tree that's been broken in two. It was hit by lightning, legend has it, which "burnt it from the roots up". While we can't confirm the meteorological accuracy, *metaphorically* this is exactly what Daniel Myrick and Eduardo Sánchez's *The Blair Witch Project* (1999) did to the horror genre. Operating a scorched-earth policy – no plot, no budget, no monster, just genuine fear etched on real faces – it all-but-invented the modern found-footage genre, made $250m thanks to a genius grassroots marketing campaign, and changed film history.

SEE THIS IF YOU LIKED...

THE BLAIR WITCH PROJECT *(1999)* The seminal original has lost little of its shock value.

[REC] 2 *(2009)* The *Aliens* of found-footage sequels is startlingly accomplished.

YOU'RE NEXT *(2011)* More ensemble terror from Wingard/Barrett, albeit indoors.

FOR MORE REVIEWS VISIT GAMESRADAR.COM/TOTALFILM

Such success left potential follow-ups stuck in a corner, like Mike (Michael C. Williams) from the original's lost-in-the-woods trio of filmmakers. Rushed, ruinously meta sequel *Book Of Shadows: Blair Witch 2* (2000) was made by genuine documentarian Joe Berlinger (yay) but butchered by the studio (boo). And it wasn't until 15 years later that director Adam Wingard and writer Simon Barrett, both experts at respectful revisionism (see *You're Next* and *The Guest*), secretly took up the mantle, on the pretence they were working on a project called *The Woods*. This subterfuge was revealed a couple of months before *Blair Witch*'s release, begging the question, how do you creep up on people who know you're coming?

KICK UP A PUS

Religiously copying the intriguing/annoying/terrifying beats of the first film, *Blair Witch* contains one genuine surprise: it's very good. A familiar font tells us we're watching tapes found in May 2014, near Burkittsville, before we meet a new group of filmmakers, headed by director Lisa (Callie Hernandez) and subject James (James Allen McCune), whose sister Heather (Heather Donahue) lost her shit, and the rest, in the Black Hills Forest in the 1994-set original. Along for the ride is '90s cliché Peter (Brandon Scott), his girlfriend Ashley (Corbin Reid), plus local weirdos Lane (Wes Robinson) and Talia (Valorie Curry).

Although horror staples haven't really changed – hello ignored warnings and splitting up – the world around them has. Thanks to technological improvements – acknowledged here in internet videos; some pretty but pointless drone footage; and the group's intercut head-cam footage – it's shrunk. "Someone's died everywhere at some point," offers a totally-over-it Peter. And he's right.

By now, *everyone* knows the legend of 17th-Century witch Elly Kedward and 1940s child killer Rustin Parr, and all the characters immediately deconstruct everything they see. As a glitchy DV Lionsgate logo reminds us: we simply can't trust images. While the original (unseen) Blair Witch fooled (some) viewers into believing she was real, the 2016 version even has her own stunt double. Indeed, bar an overwhelming sense of one-upmanship – pus in boots rather than snot in camera, massive

'BLAIR WITCH CONTAINS ONE GENUINE SURPRISE: IT'S VERY GOOD'

Where's Bear Grylls when you need him?

stick figures as well as tiny ones, a creepy witch house with (structurally unwise) tunnels *under* the basement – we might as well be watching a remake. So why bother?

THE STICKS AND THE DEAD

From the chilly grief of *A Horrible Way To Die* (2010) to the visual dazzle of *V/H/S* (2012), Wingard and Barrett are one of the most reliable pairings in modern horror. Amid the usual found-footage longueurs and sudden jolts, Wingard finds time for snatches of genuine tenderness, such as when Lisa and James cling together, terrified, their breath fogging the lens. Barrett, meanwhile, creates compelling explanations for those trademark stick figures, and Rustin Parr's insistence that his victims stand in the corner. There are also hints that the film's fragmented narratives are more multi-layered than they first appear.

Sophistication is often the enemy of terror, but you'll find a pretty good facsimile here. There's something about the endless blurring trees that forces you to search for faces that aren't there, and when things eventually kick off (call it the witch hitting the fans), a few of the scares almost match *[REC]* and *Lake Mungo* for being the genre's most alarming.

Just because you can't beat perfection, doesn't mean you shouldn't revisit it. Whether swooping from the trees or haunting one of the most eerily set-designed cabins in the woods we've seen, *Blair Witch* is still properly scary. It can't top the original, but doesn't ruin it either. It's a contradiction: both an excellent sequel, and a reminder that, however well you conduct it, lightning never strikes twice. ***Matt Glasby***

THE VERDICT

Wingard and Barrett's surprise – and surprisingly strong – sequel earns its scares. An effective follow-up to a film that can't be matched.

They weren't sure if they had under or overdressed.

SEE THIS IF YOU LIKED..

THE MOSQUITO COAST *1986*
Harrison Ford goes looking for paradise in the middle of a jungle.

GRAND THEFT PARSONS *2003*
Johnny Knoxville wants to bury a buddy in this fact-based comedy.

THE ROAD *2009*
Mortensen and his offspring fight for survival in a (post-apocalyptic) world

FOR MORE REVIEWS VISIT GAMESRADAR.COM/TOTALFILM

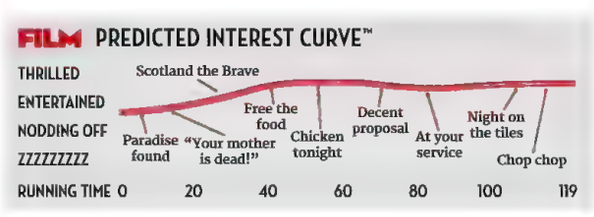
CAPTAIN FANTASTIC

The father adventures of Viggo...

★★★★☆ OUT 9 SEPTEMBER

Viggo Mortensen goes back on the road in this Sundance heartwarmer, a thoughtful drama about an unconventional father determined to raise his kids – all six of them – the way that he sees fit. Together with his wife Leslie (Trin Miller), Ben Cash (Mortensen) has created an off-the-grid utopia in the forests of the Pacific Northwest: one in which outdoor pursuits, survival skills and intellectual discussions have moulded their children into "philosopher kings" in the making.

When Leslie dies, though, Ben and his brood are forced to re-connect with a modern world their eccentric upbringing has left them ill-equipped to deal with. Not only that but Ben must also confront father-in-law Jack (Frank Langella), a stern patriarch with as much disdain for Ben's choice of lifestyle as Ben has for the conveniences of consumerist culture.



CERTIFICATE 15 **DIRECTOR** Matt Ross **STARRING** Viggo Mortensen, Steve Zahn, Frank Langella, George MacKay, Ann Dowd **SCREENPLAY** Matt Ross **DISTRIBUTOR** EOne **RUNNING TIME** 119 mins

Based on his own childhood experiences of commune living, Matt Ross' film has lots of fun contrasting Ben's feral offspring with their new environment. Youngest daughter Zaja (Shree Crooks) is baffled, for example, when her well-meaning aunt (Kathryn Hahn) serves a store-bought rotisserie chicken for dinner; while a first date for oldest son Bodevan (*Sunshine On Leith*'s George MacKay) with a girl he meets on a campsite (Erin Moriarty) leads to a cringe-worthy proposal of marriage. Yet *Captain Fantastic* also has serious questions to ask, about the role of a parent and the responsibilities of fatherhood. Is Ben building a family, or a cult? Is he the hero the title suggests, or a self-deluding villain? And is there a point when sticking to one's principles can slip over into neglect, or worse still, even child abuse?

Jack would undoubtedly say as much, though he's no less dogged in his beliefs, what with his determination to give Leslie – a Buddhist – a Christian burial. It's this that Ben sets out to thwart, gathering his large clan on board their battered battle bus 'Steve' and heading off to gatecrash a funeral he's been forbidden from attending.

Comparisons to *Little Miss Sunshine* are inevitable here, but also instructive. Where that film could perhaps be accused of reducing its characters to a procession of story-furthering screwballs, Ross takes the time to flesh out his ensemble as individuals: no mean feat when two of them are twin sisters (Annalise Basso and Samantha Isler) and another sibling (Nicholas Hamilton) strikes a somewhat predictable pose of stroppy pre-teen rebellion.

MacKay, the cast's lone Brit, is especially effective, capturing Bodevan's feelings of dislocation and detachment perfectly. It is Mortensen, though, who holds the whole thing together, his soft-voiced demeanour and hippie tresses masking a man whose fierce devotion to his progeny doesn't always preclude working against their own best interests. ***Neil Smith***

THE VERDICT

A road movie with heart, humour and a lead prepared to give his youthful co-stars their share of the limelight.

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That beetle loved having his chin tickled.

CERTIFICATE PG **DIRECTOR** Travis Knight **STARRING** Art Parkinson, Charlize Theron, Matthew McConaughey, Ralph Fiennes, Rooney Mara **DISTRIBUTOR** Universal **RUNNING TIME** 101 mins

KUBO AND THE TWO STRINGS

A real strum-dinger...

★★★★★ OUT 9 SEPTEMBER

Gawd bless Laika, America's last bastion of mainstream stop-motion wonder. Ironing out the imperfections of curios *Paranorman* and *The Boxtrolls*, its latest is a visually and sonically sublime journey across a fantastical ancient Japan, with a story that will yank the heartstrings clean out of your chest.

Kubo (Art Parkinson) is a young boy with a missing eye and music-fuelled origami magic running through his blood. After unleashing the wrath of vengeful gods, Kubo embarks on a quest to recover an unbreakable sword and impenetrable armour, teaming up with a grumpy Monkey (Charlize Theron) and a beefy samurai Beetle (Matthew McConaughey), forming an unlikely makeshift family in the process.

Taking in encounters with Harryhausen-homaging skeletons, dizzying sword fights and battles with neon dragons, it's hard to overstate quite how awe-inspiringly beautiful Kubo's blend of stop-motion model-work and CG environments is. Heartfelt and funny, the script and top-notch voice acting possess a charm that will disarm even the most cynical. Sure, it hews a faintly predictable path, but it proves there's plenty of life in stop motion yet. ***Jordan Farley***

THE VERDICT

Visually astonishing and touchingly told, *Kubo* is utterly wonderful. If there's any justice, it'll be a monster hit.

BAD MOMS

★★☆☆☆ OUT 26 AUGUST

Mila Kunis, Kristen Bell and Kathryn Hahn play fed-up suburban mums who decide to live a little. *Bad Moms* comes from the writers of *The Hangover*, so naturally involves lots of boozing, swearing, puking and fighting. But since it's about mums, there's also shopping and babies. It'd be a complete eye-roller if not for the ferocious Hahn ripping through the thin script like a comedic atom bomb. ***Ken McIntyre***

CELL

★★★☆☆ OUT 26 AUGUST

It's a *1408* reunion as John Cusack and Samuel L. Jackson re-team for another Stephen King story, about an electro-pulse that turns mobile users into zombies. Luckily Cusack's artist had a dead battery; now he must reach his family with help from the world's coolest subway driver. The opening is a hoot and the closer would make George A. Romero quake, but much in between is as flat as Cusack's battery. ***Jamie Graham***

ANARCHY! THE MCLAREN WESTWOOD GANG

★★★☆☆ OUT 16 SEPTEMBER

This docu-study of sloganeer, fashionista and punk innovator/opportunist Malcolm McLaren is well-researched, but over-egged at 141 mins. The Sex Pistols stretch steals it – but the build-up drags and the aftermath deflates. Interviewees (Boy George, Adam Ant) take up some slack, but this needed zippier cutting to match punk's impact. ***Kevin Harley***

JULIETA

★★★★☆ OUT 26 AUGUST

Spanish auteur Pedro Almodóvar here draws from three interrelated stories by Alice Munro to offer an absorbing mystery/thriller about a woman (Emma Suárez) who discovers her long-lost daughter is most alive. Sliding between past and present, Almodóvar drip-feeds revelations to hook viewers while crafting an affecting study of lost, grief and guilt. And the actresses, as ever in a Pedro joint, are terrific. ***Jamie Graham***

Nobody was impressed by Diveroli's shooting skills..

CERTIFICATE 15 **DIRECTOR** Todd Phillips **STARRING** Jonah Hill, Miles Teller **SCREENPLAY** Stephen Chin, Todd Phillips, Jason Smilovic **DISTRIBUTOR** Warner Bros **RUNNING TIME** 114 mins

WAR DOGS

Cool gun runnings...

★★★☆☆ OUT NOW

Todd Phillips's first film since *The Hangover Part III* marks something of a departure from his blokey comedy wheelhouse (*Old School*, *Starsky & Hutch*). But it still feels familiar, thanks to its close adherence to the rise-fall arc that defines the young-man-involved-in-seemingly-glamorous-crime drama.

Taking its cue from Guy Lawson's non-fiction *Rolling Stone* article 'Arms And The Dudes', *War Dogs* sees David Packouz (Miles Teller) ditching his day job after catching up with school friend Efraim Diveroli (Jonah Hill), an aspiring arms dealer procuring multi-million-dollar government contracts. You don't need a crystal ball to see they'll soon be in over their heads. The chemistry between the pair is spot-on, and Hill brings a welcome unpredictability as amoral *Scarface* fan Diveroli. Bradley Cooper, meanwhile, has wolfish fun as the unsavoury type they form an alliance with.

It's never boring, particularly once Efraim and David venture onto the front line – one standout set-piece striking just the right funny/tense balance – but stock stylistic tics (such as the film starting with a third-act flashforward, plus frequent freeze-frames while the voiceover continues) feel tired, and add to the inescapable feeling that you've seen it all before. ***Matt Maytum***

THE VERDICT

Jonah Hill delivers another strong performance in a fun but throwaway crime dramedy that has few surprises.

THE BEATLES: EIGHT DAYS A WEEK – THE TOURING YEARS

★★★★★ OUT 15 SEPTEMBER

"Hello? Can you hear me?" A miserable John Lennon in Shea Stadium, 1965 – and one reason why The Beatles stopped touring a year later. Yet Ron Howard's doc is as much about the screaming fans too: a generation finding its feet amid a turbulent decade. Given the subject matter, this still feels fresh thanks to rare/unseen footage. Fab... ***Ali Catterall***

AMBULANCE

★★★★☆ OUT NOW

Two summers ago, Gaza City was subjected to a 51-day shelling assault by Israeli forces. Without telling his family, 23-year-old Mohamed Jabaly attached himself to an ambulance crew with his camera. What he shot vividly conveys the anger, grief and resilience of people trapped in a situation over which they have no control – and the dedication (and humour) of the ambulance crew. ***Philip Kemp***

SOUR GRAPES

★★★★☆ OUT 16 SEPTEMBER

Jerry Rothwell and Reuben Atlas' cogent documentary centres on the mysterious Rudy Kurniawan, a collector of fine wines jailed for 10 years for faking (and selling) rare vintages. While Kurniawan refused to be interviewed, others including novelist Jay McInerney line up to assess this so-called Gen-X Gatsby, who fooled some of the world's top sommeliers. The result is a sparkling, cheeky delight. ***James Mottram***

TWO WOMEN

★★★☆☆ OUT 16 SEPTEMBER

Handsomely shot but rather inert adap of mid-19th-century play *A Month In The Country*, tracking Natalya (Anna Astrakhantseva) and her adopted teenage daughter Vera (Anna Levanova) as they both fall for tutor Alexei (Nikita Volkov). Other lovelorn characters orbit the main action, including mutton-chopped Mikhail (Ralph Fiennes). Fiennes spent eight hours a day perfecting his lines, only to be dubbed. ***Jamie Graham***

Ricky wasn't totally convinced his camouflage would work.

HUNT FOR THE WILDERPEOPLE

Bush buddies...

★★★★☆ OUT 16 SEPTEMBER

In good news for *Thor*-watchers, *Ragnarok* helmer Taika Waititi has strong form in making familiar-looking material his own. With 2014's *What We Do In The Shadows*, the Kiwi energised vampire, found footage and bro-com staples with rich-blooded reserves of madcap comedy and outsider empathy. For his follow-up, he's infused a standard odd-couple coming-of-ager – grumpy old bugger and awkward teenager bond on a wild adventure – with just the kinds of wonky humour, natural charm and generous spirit required to disarm all-comers.

Waititi gets just the right note of unforced poignancy from relative newcomer Julian Dennison as hip-hop obsessive Ricky, a 'troubled' teen deposited by over-zealous child-welfare workers with farming foster parents Bella (Rima Te Wiata) and Hec (Sam Neill). Ricky likes Bella, who knows how to handle a hog and brims with skew-whiff kindness. He's less sure about Hec – until tragedy forces Ricky closer to the old grouch. One accident and several misunderstandings later, the Tupac-loving teenage haiku-writer and illiterate mountain man are forced on the lam together, with a prickly air between them, the law behind them and a lot of mountain bush all around.

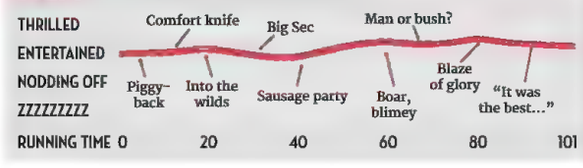
As for what's ahead, you don't need a map of New Zealand's North Island to know where this testy twosome are headed. (Memories of Pixar's *Up* and Neill's *Jurassic Park* character will give you some clue). But over-familiarity hardly matters when the sparks of chemistry needed to heat up old genre coals are so winningly struck by Dennison and Neill. In his most likeable lead since he was a good dog in 2008's *Dean Spanley*, Neill locates the warmth behind Hec's exasperated glances with lovely ease.

A slew of lively cameos, meanwhile, and off-piste action/comedy gambits don't just keep us alert: they also illuminate the main narrative in more engaging ways than a literal, message-bashing approach might. Hairy encounters with wild boars and tension-stoking chases (fronted by a gamely OTT Rachel House as child-services nutjob Paula) should silence any MCU mavens concerned about Waititi's ability to combine action with focused character investment.

As for cameos, Waititi's hysterical skit as a vicar sums up his comic pitch: ribbing, but never cruel. That kindly spirit is shared by Tioreore Ngatai-Melbourne's turn as a sausage-bearing friend to Ricky, while Waititi's more crackers wit gets a vigorous showing in Rhys Darby's Psycho Sam, a bonkers conspiracy theorist with more thematically on-point things going on under his tin hat than we might suspect. Although Waititi's plot zig-zags erratically, his sympathies sit surely with society's outsiders, not the mainstreamers dismissed by Sam as "form fillers". Whether or not Waititi can bring that spirit to Asgard, it comes across lovingly here. ***Kevin Harley***

CERTIFICATE 12A **DIRECTOR** Taika Waititi **STARRING** Julian Dennison, Sam Neill, Rima Te Wiata, Rhys Darby, Rachel House **SCREENPLAY** Taika Waititi **DISTRIBUTOR** Vertigo Releasing **RUNNING TIME** 101 mins

FILM PREDICTED INTEREST CURVE™



SEE THIS IF YOU LIKED..

JURASSIC PARK *1993*
Sam Neill learns kids are all right, after all

UP *2009*
The perfect Pixar balance of whimsy and pathos.

MOONRISE KINGDOM *2012*
Wes Anderson's wry, dry beauty.

FOR FULL REVIEWS OF THESE FILMS VISIT GAMESRADAR.COM/TOTALFILM

THE VERDICT

Warm, witty and occasionally wild, Waititi's bush-bonding romp is a kind, generous-spirited winner.

SEE THIS IF YOU LIKED..

THE DIRTY DOZEN *1967*
Convicted killers on a mission. Lee Marvin would turn Killer Croc into luggage.

CON AIR *1997*
Badass crims seize control of a transfer plane. Now *this* is banter and balls-out action...

DEADPOOL *2016*
Comic-book movies get profane and profoundly violent thanks to the Merc with a Mouth

FOR MORE REVIEWS VISIT GAMESRADAR.COM/TOTALFILM

SUICIDE SQUAD

Ayer wants to watch the world burn...

★★★☆☆ OUT NOW

CERTIFICATE 15 **DIRECTOR** David Ayer **STARRING** Will Smith, Margot Robbie, Viola Davis, Cara Delevingne, Jared Leto **SCREENPLAY** David Ayer **DISTRIBUTOR** Warner Bros **RUNNING TIME** 123 mins

Never mind *Deadpool*: David Ayer's *Suicide Squad* is the bad boy of superhero movies. It's *Batman V Superman: Dawn Of Justice*'s nasty little brother. It's *A Clockwork Orange* with superpowers. It's... not half as badass as you want it to be. Things start well, with government hard-ass Amanda Waller (Viola Davis) assembling Task Force X, a team of misanthropic misfits who can help protect national security now that Superman's in the ground.

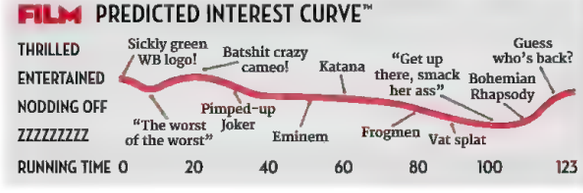
For those unfamiliar with DC's cult comics, Waller flicks through their files: super-assassin Deadshot (Will Smith), the world's most wanted assassin; Harley Quinn (Margot Robbie), an ex-psychiatrist who first fell for patient the Joker (Jared Leto) and then into a vat of toxic liquid; Captain Boomerang (Jai Courtney), whose drone devices return to him; fire-spraying meta-human Diablo (Jay Hernandez); Killer Croc (Adewale Akinnuoye-Agbaje), a man-beast contained in a sewer-cell and who wants to be this movie's Thing or Rocket Raccoon but is not as memorable; and witch Enchantress (Cara Delevingne), an ancient force who takes over Dr. June Moone (Delevingne again) when called upon.

Led by ace military man (and Dr. Moone's boyfriend) Colonel Rick Flag (Joel Kinnaman), they're choppered into a burning Midway City to fight an unspecified, non-human, world-threatening evil, and to retrieve the equally mysterious HVT1. It's essentially *Escape From New York* with a squad of Snake Plisskens and a side portion of sadistic Joker. Jared Leto's grinning loon haunts the periphery of the action, but sad to say, proves as empty as his laugh.

Much of the action takes place in a world leeched of colour and forever soaked in rain. Frames shudder, edits jolt and several images scorch the eyeballs, not least Harley's introduction – hanging upside down in a cage like some strip-joint Hannibal Lecter. Busted out, she goes on to be *Suicide Squad*'s best and brightest. Sure, it can be argued the movie puts gender issues back by 30 years – its guys are covered, its ladies all but unclad – but Robbie at least owns her sexuality enough to make fools of the gawping guys.

Harley aside, the bantz is blunt, the arcs predictable and the Big Bad straight out of *Ghostbusters* – fine in a 'normal' summer movie, but lacking any of the real threat of Nolan's *The Dark Knight*. It's to be expected, certainly, when the budget is in the (reportedly) $250m range, and kudos should be given for introducing new characters to the screen in a summer of sequels and reboots. But consider this exchange: "Outside, you're amazing. Inside, you're ugly," says Boomerang to Harley, who replies, "We all are. Except him [*points to Killer Croc*]. He's ugly on the outside too." Now that's the film we want to see. ***Jamie Graham***

FILM PREDICTED INTEREST CURVE™



THE VERDICT

Starts off flavourful, but turns bland. This Injustice League jaunt proves DC is still a long way behind Marvel for on-screen action.

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CERTIFICATE TBC **DIRECTOR** Brad Furman **STARRING** Bryan Cranston, John Leguizamo, Diane Kruger **SCREENPLAY** Ellen Brown Furman **DISTRIBUTOR** Warner Bros **RUNNING TIME** 127 mins

THE INFILTRATOR

The double life of Bryan...

★★★★☆ OUT 16 SEPTEMBER

Anyone who has caught Netflix's *Narcos* knows Pablo Escobar was one mean hombre. But that didn't stop federal agent Bob Mazur going undercover to undermine the Colombian drug lord's operations – not by seeking to seize his product, but by busting the bankers who laundered Escobar's ill-gotten gains through 'legitimate' business channels.

In Brad Furman's dramatisation, this assignment has Bob (Bryan Cranston) work with a hotheaded partner (John Leguizamo), a faux fiancée (Diane Kruger) and '80s gadgetry straight out of *The Americans* to ingratiate himself with his quarry's number two (Benjamin Bratt). But it also has him increasingly drawn to his alter-ego's lifestyle, inviting comparisons not just to *Donnie Brasco* but also to *Breaking Bad*.

There'll be more comparisons when Tom Cruise's upcoming *American Made* arrives; Cruise plays pilot turned informant Barry Seal, here played by Michael Paré in a debauched cameo. But taken on its own merits, *The Infiltrator* succeeds as a taut thriller whose bloody bouts of Medellín mayhem never diminish its all too human portrait of a flawed man forever in danger of being in over his head. ***Neil Smith***

THE VERDICT

Cranston shines in a fact-based yarn that treads well-worn ground with enough panache to excuse the déjà vu.

THEO AND HUGO

★★★★☆ OUT 9 SEPTEMBER

Olivier Ducastel and Jacques Martineau's film starts with nearly 20 minutes of explicit gay sex. But as our two protagonists (Geoffrey Couët, François Nambot) exit a Parisian club in the early morning, we're into something different: the forging of an intense, fraught but gentle love affair. Playing out in real time, *Theo And Hugo* offers a warm, frank, unexpectedly romantic view of relationships today. ***Philip Kemp***

NINE LIVES

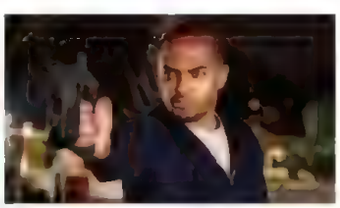
★☆☆☆☆ OUT NOW

A mix of kooky cat video and '80s body-swap comedy, Barry Sonnenfeld's movie is about a billionaire real-estate mogul (Kevin Spacey) who falls into a coma and, somehow, ends up trading his consciousness with a cat named Mister Fuzzypants. Since he loathes cats, it's a real insult-to-injury situation. So is this movie. By the end you will quite possibly hate cats, Spacey, and the '80s. ***Ken McIntyre***

BLACK

★★★☆☆ OUT NOW

This Brussels-set *Romeo And Juliet* riff is a bruising dispatch from directors Adil El Arbi and Bilall Fallah. *Black* initially bursts with vim: powerhouse scoring, snappy dialogue. As star-crossed lovers, Aboubakr Bensaihi and Martha Canga Antonio add a sweetness that turns sour with two difficult rape scenes. But direction and cast pack a wallop: here's hoping it holds for the directors' *Beverly Hills Cop 4*. ***Kevin Harley***



BROTHERHOOD

★★★☆☆ OUT 2 SEPTEMBER

The kids of *Kidulthood* are grown-ups now, fighting drug lords and middle-aged spread in this trilogy closer. Writer/director Noel Clarke returns as bad 'un turned good 'un Sam, whose past comes back to haunt him. The camerawork keeps the plot crashing between Essex gangsters (Jason Maza), comedy sidekicks (Arnold Oceng) and grime artists turned actors (Stormzy), but the original's energy feels awol. ***Paul Bradshaw***

Some of the new *Strictly* contestants weren't up for it this year.

CERTIFICATE 15 **DIRECTOR** Ricky Gervais **STARRING** Ricky Gervais, Jo Hartley, Doc Brown, Tom Bennett, Mandeep Dhillon **SCREENPLAY** Ricky Gervais **DISTRIBUTOR** eOne **RUNNING TIME** 96 mins

DAVID BRENT: LIFE ON THE ROAD

Office boss goes big screen. FACT.

★★★☆☆ OUT NOW

It takes a brave man to make a feature film out of a British sitcom – and a braver one still to make one out of a British sitcom that hasn't been on TV for 13 years. Thankfully, *David Brent: Life On The Road* gives Ricky Gervais' monstrous middle manager a decent curtain-call – even if it is a decade too late.

Embracing the cult of non-celebrity that's ballooned since *The Office* first poked fun at it in 2001, Gervais finds his alter ego unchanged. Still trying to be a weekend rock star and still stuck in a dead-end job, he jumps at the chance to bring a TV crew along on his first music tour (around Slough).

Operating without his old *Office* co-stars and attempting his own *This Is Spinal Tap*, Gervais shows almost as much moxy as Brent. The result is a corrosively funny but blatantly overstretched musical spin-off that feels like an off-cut from the show. As a comedy creation, Brent is still a masterwork, and the film works best when the pathos hits hard. But *Life On The Road* often feels more like the leaving party we all thought had already been thrown. ***Paul Bradshaw***

THE VERDICT

Brent's big comeback won't disappoint fans, but would've worked fine as another Christmas special. In 2004.

THE CLAN

★★★★☆ OUT 16 SEPTEMBER

Set in the '80s aftermath of Argentinean dictator Jorge Rafael Videlas' regime, Pablo Trapero's jaw-dropping true-lifer centres on the Puccios (frighteningly led by *The Secret In Their Eyes*' Guillermo Francella), a suburban family who kidnap friends and neighbours for ransom. It's an increasingly bizarre story, but Trapero keeps you engrossed with a well-crafted script and terrific performances. ***James Mottram***

THE IDOL

★★★☆☆ OUT NOW

Based on the true story of Palestinian pop star Mohammed Assaf, this may be *another* talent-show rags-to-riches tale – but the feelgood pay-off feels more well-earned when set in the ruins of a demilitarised zone instead of a Carphone Warehouse (see *One Chance*. Actually don't). Director Hany Abu-Assad skips through all the usual hoops, while mostly managing to keep sight of the bigger picture. ***Paul Bradshaw***

THE 9TH LIFE OF LOUIS DRAX

★★★☆☆ OUT 2 SEPTEMBER

Louis Drax (Aiden Longworth) suffers a near-fatal fall; Dr Allan Pascal (Jamie Dornan) tries to establish the cause. A mildly compelling thriller with a solid cast – Sarah Gadon and Aaron Paul play Drax's folks – this adap of Liz Jensen's bestseller swirls with dark motivations. As in director Alexandre Aja's *Horns*, the action alternates reality/fantasy to middling effect. ***Jamie Graham***

THE PURGE: ELECTION YEAR

★★★☆☆ OUT 26 AUGUST

The twist in the third entry in the murder-holiday franchise is that it pits warring pro- and anti-Purge presidential candidates against each other, in a sort of reflection of the 2016 race to the White House. It's an allegory painted in broad strokes, but several set-pieces are nail-biters, and more than once it captures the insanity of election campaigns with stark clarity. ***Ken McIntyre***

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JIM: THE JAMES FOLEY STORY

★★★★☆ OUT 2 SEPTEMBER

James Foley was the US photojournalist whose videotaped beheading in 2014 alerted the world to the threat posed by Isis. Made by Foley's friend Brian Oakes, this heartfelt documentary explores Foley's restless life and his warzone reporting work. Most moving are the testimonies from Foley's fellow hostages, who pay tribute to his selflessness and generosity of spirit. ***Tom Dawson***

ASTERIX: THE MANSIONS OF THE GODS

★★★☆☆ OUT NOW

After too many live-action turkeys, it's a pleasure to have the Gauls back in 'toon form, as one of their more satirical stories is recreated with its waspishness intact: Caesar's plan to crush Asterix's village by building an apartment block. Jack Whitehall, Nick Frost and Jim Broadbent adorn a chatty over-dub that marginally detracts from the 3D visuals. ***Neil Smith***

KIDS IN LOVE

★★★☆☆ OUT 26 AUGUST

Debut director Chris Foggin's tale of adolescent amour stars Will Poulter as Jack, a suburban lad who falls for the enigmatic Evelyn (Alma Jodorowsky), abandoning friends and further education in the process. Cara Delevingne features, as does the Notting Hill Carnival and an ill-judged pimping subplot. Messy for sure, and the boho backdrop will alienate/irritate, but Foggin adeptly captures the flush of first love. ***James Mottram***

LIGHTS OUT

★★★★☆ OUT NOW

The conceit of David F. Sandberg's innovative debut (based on his 2013 YouTube-sensation short) is simple. Lights on, you're safe. Lights out, something's gonna get you. Yes, it's basically 81 minutes of the same gimmick, but with characters you care about – principally Teresa Palmer's appealingly edgy, cliché-bucking Rebecca – and a poignant denouement, this is horror with guts as well as gore. ***Josh Winning***

CERTIFICATE 15 **DIRECTOR** David Mackenzie **STARRING** Chris Pine, Ben Foster, Jeff Bridges, Gil Birmingham **SCREENPLAY** Taylor Sheridan **DISTRIBUTOR** StudioCanal **RUNNING TIME** 102 mins

HELL OR HIGH WATER

Pine's criminal enterprise...

★★★★☆ OUT 9 SEPTEMBER

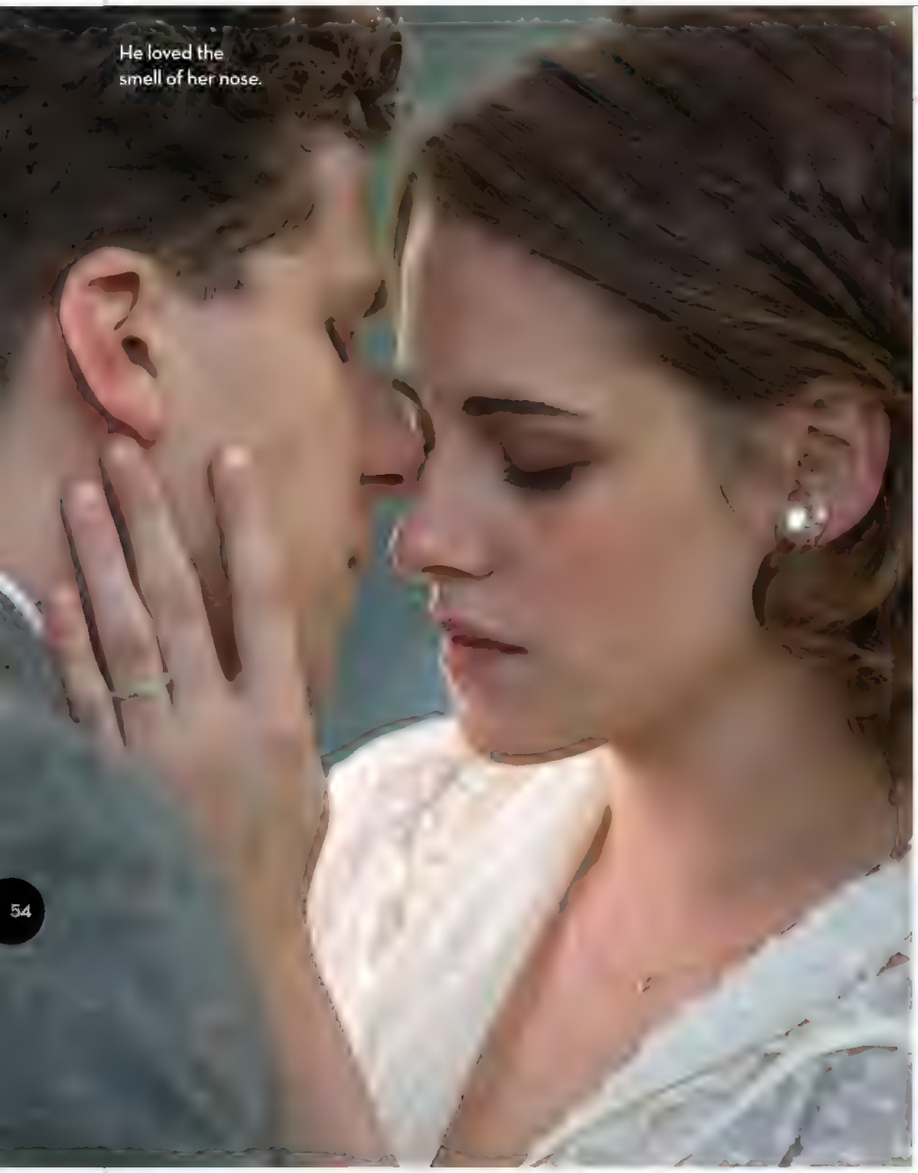
In 2013's *Starred Up*, director David Mackenzie re-invigorated prison-movie conventions. Working from *Sicario* writer Taylor Sheridan's snappy script, he keeps his form up in this US foray, a richly characterised and wryly stinging neo-western.

At its heart sits the ties between two pairs of men: bank-robbing siblings Toby (Chris Pine) and Tanner (Ben Foster) plus the cops giving pursuit, Marcus (Jeff Bridges) and partner Alberto (Gil Birmingham). Even if you know this won't end well, a point achingly underlined by Nick Cave/Warren Ellis's weeping score, the cast cuff our focus close. Bridges makes barbed work of the craggily intuitive, racially insensitive ranger; Pine, meanwhile, shows unexpected soul as the life-weathered brother to Foster's fiery sociopath.

If these criminal bros command empathy, it's with good reason. Poverty, property issues and corrupt banking practices motivate their actions, lending modern substance to timeless narrative pitches. The pay-off is our immersion in the heart-in-mouth climax, where a tense shoot-out comes accompanied by a quieter one-on-one: just right for a thriller so rich in dread, depth and detail. ***Kevin Harley***

THE VERDICT

Mackenzie goes western in satisfying style, while Bridges, Pine and Foster bring true grit to Sheridan's tight script.



CERTIFICATE 12A **DIRECTOR** Woody Allen **STARRING** Jesse Eisenberg, Kristen Stewart, Steve Carell, Blake Lively **SCREENPLAY** Woody Allen **DISTRIBUTOR** Warner Bros **RUNNING TIME** 96 mins

CAFÉ SOCIETY

Woody goes west...

★★★★☆ OUT 2 SEPTEMBER

More slick and satisfying than the majority of Woody Allen's 21st-Century output, *Café Society* sees the neurotic New Yorker head for the sun-soaked, glamorous climes and times of 1930s Hollywood. Jesse Eisenberg plays neurotic New Yorker Bobby, travelling to Tinseltown to work for his super-agent uncle, Phil (Steve Carell).

He promptly falls for office secretary Vonnie (Kristen Stewart), only it transpires that she's Phil's secret mistress. And so begins a carousel of lust, love and strained loyalties that spins all the faster when drop-dead divorcée Veronica (Blake Lively) clambers aboard.

Allen's 49th movie is his debut collaboration with legendary DoP Vittorio Storaro (*The Conformist*, *Apocalypse Now*) and his first shot on digital – the mobile camera weaves through throngs at pool parties, sashays in night clubs and gambols along the coast to provide real energy. At once beguiled and horrified by Golden Age Hollywood, Allen returns to many of his favourite themes – fate, art, class, relationships, guilt – with a light touch. And while Eisenberg makes the young Woody role his own, it's Stewart who steals the movie, showing a tenderness, guilelessness and luminosity hitherto unseen. ***Jamie Graham***

THE VERDICT

More flyaway entertainment than vintage Woody but a joy while it lasts. Allen, at 80, has a spring in his step.

THINGS TO COME

★★★★☆ OUT 2 SEPTEMBER

French writer/director Mia Hansen-Løve's films (*Goodbye First Love*, *Eden*) track protagonists through changing circumstances. This time she leaves youth(s) behind to focus on middle-aged teacher Nathalie (Isabelle Huppert), who moves forward despite losing her mother, job and husband. Nathalie's brought to life by Huppert's subtly complex turn and Hansen-Løve's fluid, unfussy direction. ***Jamie Graham***

THE MAN WHO FELL TO EARTH

★★★★★ OUT 9 SEPTEMBER

This release of Nicolas Roeg's 1976 sci-fi sees the late David Bowie in his first lead role. The Thin White Duke (at his thinnest and whitest) *is* Thomas, the ethereal E.T. seeking water for his drought-stricken planet. Conveying a (sur) real sense of what sex, religion and TV would look like through alien eyes, it's ambitious, artful and unique. As for Bowie... what a star, man. ***James Mottram***

ANTHROPOID

★★★☆☆ OUT 9 SEPTEMBER

Based on a 1941 plot to kill Hitler's third-in-command, Sean Ellis' film stars Cillian Murphy and Jamie Dornan as Allied soldiers in Nazi-occupied Prague on a suicide mission. Ellis has a real flair for action – the assassination scene is heart-stopping – but patchy accents, strange pacing and an overstretched budget nearly scupper proceedings. Shame, because there are moments of chilling beauty. ***Matt Glasby***

GARY NUMAN: ANDROID IN LA LA LAND

★★★★☆ OUT 26 AUGUST

This study of the '80s electro-pop innovator is a tale of family life on the fame/failure cusp. Numan seems to take himself seriously, but closer views reveal self-deprecation. His saviours are wife Gemma and the daughters they thought they'd never have. Numan emerges as an unlikely star from his guide to a rock life, and more likeable for it. ***Kevin Harley***

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DON'T BREATHE

★★★☆☆ OUT 9 SEPTEMBER

Evil Dead remaker Fede Alvarez keeps the Karo Syrup bottled for this home-invasion horror-thriller about a reclusive Blind Man (Stephen Lang) who turns the tables on three thieving teens. A suspenseful game of cat-and-mouse develops where a creaky floorboard is the difference between life and death. Lang makes an intimidating antagonist, but a silly final act ends things on a sour note. ***Jordan Farley***

SET THE THAMES ON FIRE

★★★☆☆ OUT 16 SEPTEMBER

Conjuring a dystopian fantasy on an impressively thin shoestring, first-timer Ben Charles Edwards presents a drowned future London full of grotesques for his "Agony In Three Acts" – the pretentious attempts of a hobo pianist (Michael Winder) to take down the system. The whimsy almost suffocates, but it refreshes to see a new name armed with so many ideas. ***Paul Bradshaw***

THE BLUE ROOM

★★★★☆ OUT 9 SEPTEMBER

Actor/director Mathieu Amalric's brisk adap of Georges Simenon's 1964 novella of infidelity gets a belated release. Amalric plays Julien, a married man having an affair with a married woman (Amalric's real-life partner/co-adaptor Stéphanie Cléau). He's also, it emerges, being questioned for an unspecified crime… Amalric jigsaws the pieces, conjuring a taut, tense air of Chabrol as he does. ***James Mottram***

BEHEMOTH

★★★★☆ OUT NOW

Zhao Liang's potent doc lays bare the environmental devastation caused at an Inner Mongolian coal mine. Drawing on Dante's *Inferno*, sporadic narration complements the nightmarish visuals (scorched earth, exhausted bodies of workers) with poetic, proverbial warnings as Liang travels deeper into the belly of the beast. Living up to the imposing enormity of its title, this doc stimulates both conscience and senses. ***Matt Anderson***

CERTIFICATE 15 **DIRECTORS** Akiva Schaffer, Jorma Taccone **STARRING** Andy Samberg, Jorma Taccone **SCREENPLAY** Andy Samberg, Akiva Schaffer, Jorma Taccone **DISTRIBUTOR** Universal **RUNNING TIME** 87 mins

POPSTAR: NEVER STOP NEVER STOPPING

Are you ready to mock?

★★★★☆ OUT 26 AUGUST

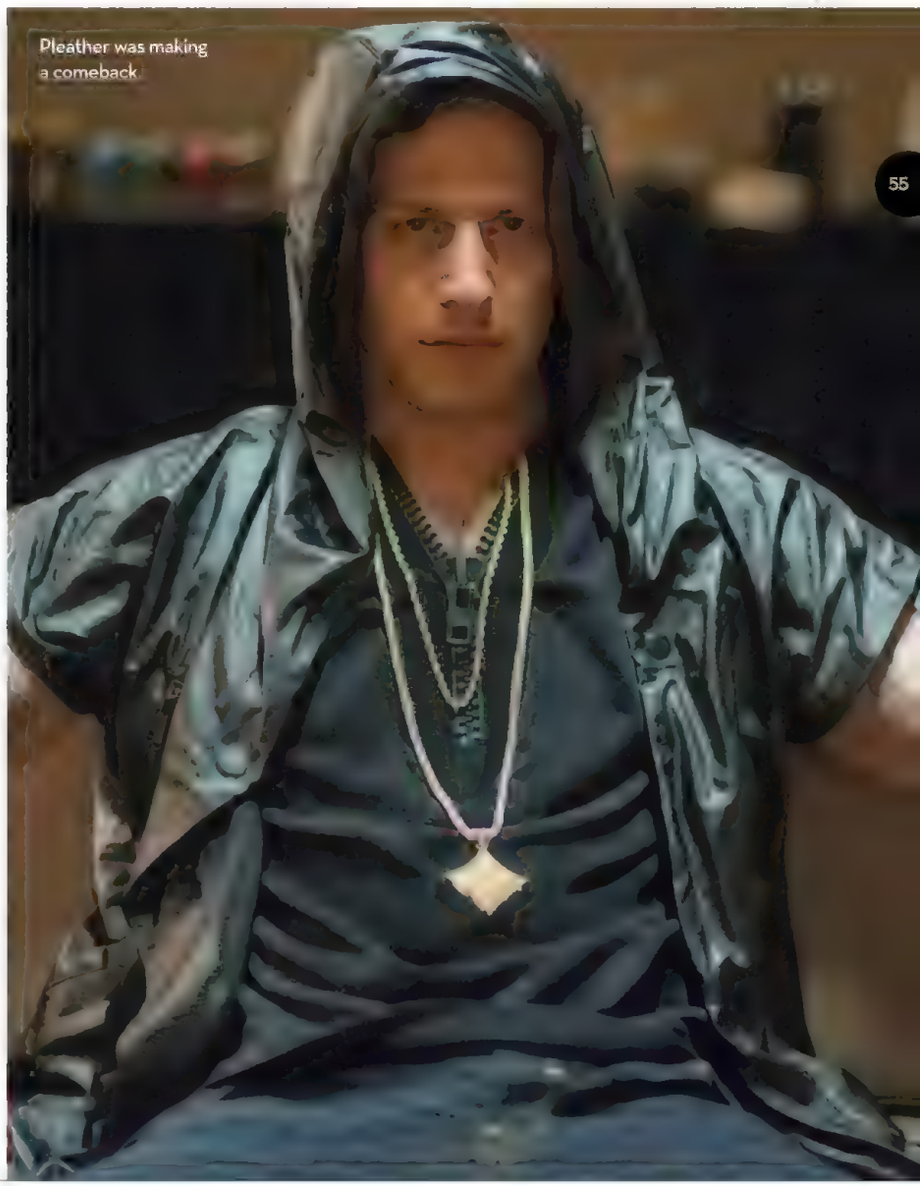
That title sounds familiar, doesn't it? *Never Stop Never Stopping* is exactly the kind of meaningless subtitle you expect from a tween-oriented pop-concert movie, and it's one of the many things this Judd Apatow-produced mockumentary gets right.

Clearly inspired by Justin Bieber's meltdowns, Kid Conner (Andy Samberg) is a teen idol whose douchey attitude is threatening to torpedo his solo career. Having left his boyband mates behind, Conner is surrounded by yes people who co-sign his terrible music, which makes for some wildly offensive singles. The script is full of laugh-out-loud jabs at A-list self-delusion while Conner's excesses are punctuated by a TMZ-esque gaggle of reporters led by Will Arnett.

Though written by people who understand this world, *NSNS* doesn't skewer celebrity narcissism so much as poke gently at it. The characters are broad caricatures, but sharp writing makes this an enjoyably absurd parody. ***Emma Dibdin***

THE VERDICT

Almost too sweet-natured to be satire, this entertaining mockumentary benefits from the snappy running time.



BOX OFFICE CHARTS 11.07.16 – 07.08.16

MIKE AND DAVE NEED WEDDING DATES
More a case of 'Mike And Dave Need Cinema Dates And Will Pay For Parking, Nachos And Pick 'N' Mix, Just Please Go See Their Stupid Film'.

LIGHTS OUT
Nice to hear that a follow-up's already been announced to David F. Sandberg's breakout horror, which was made for peanuts. Well, they saved a tonne on electricity, didn't they?

ICE AGE: COLLISION COURSE
We're not saying it's the end of the road for the prehistoric 'toon franchise, but if you look on the franchise's Wikipedia page, there's no link for the bit where it lists 'Ice Age 6'.

UK TOP 10

Pos	Film	This Month	Since Release	Weeks Out
1	The BFG ★★★★	£20.2M	£20.2M	3
2	Finding Dory ★★★★	£16.2M	£16.2M	2
3	Jason Bourne ★★★	£14.1M	£14.1M	2
4	Star Trek Beyond ★★★	£12.9M	£12.9M	3
5	Suicide Squad ★★★	£11.2M	£11.2M	1
6	Ghostbusters ★★★	£10M	£10M	4
7	The Secret Life Of Pets ★★★	£9.8M	£32.1M	7
8	Ice Age: Collision Course ★★★★	£6.5M	£6.5M	4
9	Absolutely Fabulous: The Movie ★★★	£5.8M	£15.6M	6
10	The Legend Of Tarzan ★★★	£5.5M	£9.1M	4

US TOP 10

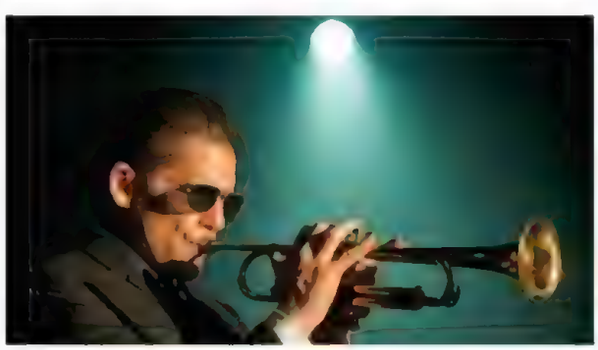
Pos	Film	This Month	Since Release	Weeks Out
1	The Secret Life Of Pets ★★★	$216.4M	$319.6M	5
2	Suicide Squad ★★★	$135.1M	$135.1M	1
3	Star Trek Beyond ★★★	$127.9M	$127.9M	3
4	Ghostbusters ★★★	$116.7M	$116.7M	4
5	Jason Bourne ★★★	$103.4M	$103.4M	2
6	Lights Out ★★★★	$54.7M	$53.5M	3
7	Ice Age: Collision Course ★★★★	$53.6M	$53.6M	3
8	Bad Moms ★★	$51.1M	$51.1M	2
9	Finding Dory ★★★★	$31.3M	$473.9M	8
10	Mike And Dave Need Wedding Dates ★★	$28.5M	$45.1M	5

SUICIDE SQUAD
Scored the largest August opening ever in the US, beating *Guardians Of The Galaxy*. Listening to the soundtrack, that wasn't the only record it swiped from the Marvel film...

THE BFG
Has done much better over here (love of Roald Dahl? Corgis? Farting?) than it has over there, where Spielberg's fantasy adventure ironically proved not to have long legs

STAR TREK BEYOND
Looks set to be the lowest-grossing of the rebooted *Trek* trilogy. Though Idris Elba has set a personal record this year for playing characters that don't look like Idris Elba

STILL OUT, STILL GOOD... OUR PICK OF THE MOVIES OUT NOW



BORN TO BE BLUE ★★★★½

"An impressive biopic of jazz icon Chet Baker, embodied brilliantly by a rarely better Ethan Hawke. Encapsulating the spirit of the music, this is bold filmmaking."

TICKLED ★★★★½

"Exploring the world of tickling fetish videos, David Farrier and Dylan Reeve's doc doesn't overlook the oddness of his topic, but treats his subjects respectfully."

WIENER-DOG ★★★½

"Todd Solondz is back to his scabrous best with this compendium of short stories that is by turns savage, playful and hilarious. Dog lovers beware, though..."

THE CHILDHOOD OF A LEADER ★★★½

"Brady Corbet's directing debut recasts 20th-Century history as a baroque horror. Original and unsettling."

COMING SOON THE BIG HITTERS ON THE CARDS FOR NEXT ISSUE

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN

OUT 30 SEPTEMBER

Despite attracting awards love (a Golden Globe win for Amy Adams and a nom for Christoph Waltz), *Big Eyes* wasn't classic Tim Burton.

MPHFPC is more his wheelhouse, with Eva Green playing Professor X to outsider kids who have gobs in the backs of their heads and suchlike. Also, Burton's Anglophilia is well served by a cast including Judi Dench, Terence Stamp and Rupert Everett (plus Samuel L. Jackson in a fright wig). For more Green, see p80.

THE GIRL ON THE TRAIN

OUT 7 OCTOBER

The book you've seen everyone reading on the train now steams into cinemas, with Emily Blunt as the boozy commuter who spies something shocking from the window. Expect more twists and tangles than on a Tube map. Page 13 is your destination for more info

THE MAGNIFICENT SEVEN

OUT 23 SEPTEMBER

For anyone who's had enough of remakes, here's a remake of a remake. Given the 1960 *Seven* is one of the best re-dos ever done, this has some big boots to fill, but it's a reunion for *Training Day* trio Fuqua/Washington/Hawke, so violent-ertainment is guaranteed. See p84 for more.

INFERNO

OUT 14 OCTOBER

After decoding Da Vinci and sorting the angels from the demons, Tom Hanks' Robert Langdon is back for more running around/stealth learning. This time the precious artefact he's after is his own lost memory (it's The Bob Identity!), with assistance from *Rogue* warrior Felicity Jones.

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Doctor Strange

Plus...

GUARDIANS OF THE GALAXY 2

WONDER WOMAN

JUSTICE LEAGUE

VALERIAN AND THE CITY OF A THOUSAND PLANETS

LUKE CAGE

Massive COMIC BOOK *Preview*

Supreme sorcerers, spunky sapling and street-level thugs – comic book characters are getting weirder, wilder and more diverse, and we've got the lowdown on every upcoming property you need to know about.

CASTING A S

DOCTOR STRANGE | Marvel assembles an incredible ensemble for its trippiest ride yet. ETA 28 OCTOBER WORDS MATT MAYTUM

There's never been any limitation on the weirdness that I was striving for and that I think the comics represent," laughs director Scott Derrickson, telling *Total Film* he's had free rein to go as 'out-there' as he needs to with *Doctor Strange*. "One thing you have to say about Marvel is, they are both not at all enslaved to the source material, but they are, I think, very good at recognising what made each particular comic great."

Doctor Strange is of course the next instalment in the ever-expanding Marvel Cinematic Universe, and it took pride of place in the entertainment giant's Comic-Con presentation in July. The film tells the story of the titular doc, an arrogant neurosurgeon who falls from his top-of-the-world pedestal when a car accident robs him of the use of his hands. Seeking redemption and enlightenment, he goes on a journey of discovery where he's taught to unlock the secrets of magic and alternate dimensions (footage revealed thus far looks something like *Inception* played through a kaleidoscope).

"It's an origin story," confirms Derrickson, "and his origin is a really good one. And I think that the movie needed to tell that origin in order to become invested in the character. But also, some familiarity was required given the incredible weirdness the movie gets into." If *Doctor Strange* promises to be Marvel's most bold and bonkers move since making a raccoon and a tree into headline stars, its cast will no doubt attract punters who wouldn't normally be into world-bending mysticism. With four Oscar nominees or winners among the principal players, Derrickson has landed one hell of a line-up ("I don't know what I did in a former life to deserve this cast…")

Leading the film as Strange is the perennially popular Benedict Cumberbatch (always a Comic-Con favourite), who sports the Sorcerer Supreme's trademark salt-and-pepper goatee and American accent. The actor admits that the origin story – some of which has been drawn from the comics, some of which hasn't – is quite new, but beams when discussing the character's epic trajectory. "This is a fantastic arc that this character goes on. It's a story about him discovering he doesn't know anything: he's just at the beginning of understanding what our reality's about."

Joining Cumberbatch in the real world side of the story is Rachel McAdams as Christine Palmer, a fellow doctor and colleague of

PELL

Strange's. "We were, erm, *friendly* at one time in life together," says McAdams, with Cumberbatch cutting in to confirm, "We have history." "We work at the same hospital," continues McAdams. "I get to watch him go through this arc: I know there's Stephen before and there's Stephen after he goes on this soul-searching journey."

On the side of the magical realm, Chiwetel Ejiofor plays Karl Mordo, a figure more ambiguous on film than he is in the comics, where he was more of a straightforward villain. Derrickson cast the *12 Years A Slave* actor for his skill at playing characters "who have a lot of subtext and hidden thoughts and feelings... that's the kind of character that Mordo is". Mordo is one of the key people to help Strange unlock his powers. "They have an interesting relationship," muses Ejiofor. "Mordo becomes a real mentor."

Also guiding Strange on his spiritual quest is the Ancient One, played here by Tilda Swinton despite being a Tibetan man in the comics. "The Ancient One is a title," confirms Swinton, "and all the things the Ancient One does and passes on and teaches and teases out of people, anyone can do... It's all about what's inside, so it's like super, super, hippy, fabulous, spaced out." Also guiding Strange is another practitioner of the mystic arts, Wong, played by yet another Brit, Benedict Wong (*The Martian*). "I wasn't really comfortable being the manservant tea-maker," admits Wong. "We're bringing him to a modern update and I'm happily residing as the master of the mystic arts and the drill sergeant."

And, of course, every superhero story needs an antagonist, and Doctor Strange has Mads Mikkelsen as Kaecilius. "This character is not in the comic books," Mikkelsen explains. "Like all good villains, I have to believe in what they do. My character believes in a better world... He's definitely not a villain in the classic sense." Derrickson concurs. "Unlike a lot of superhero villains, he's a man of ideas... I like villains that have ideologies that drive them, as opposed to the simple quest for power." If any comic-book blockbuster is going to be driven by ideas this year, it sounds like we've found it.

DOCTOR STRANGE OPENS THIS AUTUMN

AIN'T THAT THE SLEUTH?

Cumberbatch's other cerebral superstar, Sherlock, makes a comeback...

TEENAGE KICKS

SPIDER-MAN: HOMECOMING | Peter Parker's going back to school in the latest reinvention ETA 7 JULY 2017 WORDS PAUL BRADSHAW

Spider-Man might be coming home, but he's not going anywhere until the bell rings. The cast and crew of Spidey's third big reboot dropped into Comic-Con last month to treat a heaving Hall H to a few juicy clips from the first week of *Homecoming*'s production – reintroducing us to the geeky, awkward, school-bound Peter Parker we met in *Civil War*.

"It's a straight-up high school movie about a 15-year-old kid," beams director Jon Watts. "I always describe it as the ground level of the Marvel universe. We know what it's like to be a billionaire playboy inventor, and we know what it's like to be an alien god from another dimension – but this is what it's like to have just finished puberty in 10th grade."

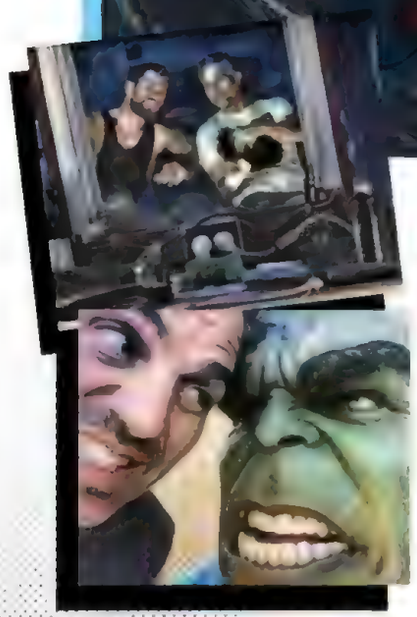
Taking his bright and breezy tone from '80s John Hughes movies, Watts is keen to keep Parker (Tom Holland) in the classroom where he can gawp at girls (Laura Harrier's Liz Allan), dodge bullies (Tony Revolori's Flash Thompson) and geek out with his friends (Jacob Batalon's Ned Leeds). But that's not to say he hasn't got a few grown-up problems to deal with too – namely the bloke in the giant mechanised combat suit who's terrorising New York.

As the mightily cool concept art suggests, Vulture (played by the Birdman himself, Michael Keaton) looks a bit different from the wizened old baldy who flapped around the comics in a feathery ruff – paying off like a cross between Iron Man and Falcon in a turbine-powered glider with talons.

With the suit screaming Stark and the Ultimate backstory linking him to Trask, there's no telling if, when, where and how Vulture might spread his wings into the wider MCU – but with this generation's Spider-Man already an honorary Avenger before he even starts his GCSEs, Vulture's going to have to take off the kid-gloves to have a chance of sticking around to find out.

SPIDER-MAN: HOMECOMING OPENS NEXT YEAR.

Spider-Man faces supervillain Vulture.



THUNDER BUDDIES

THOR: RAGNAROK | Promises a brom-com between the Norse god and Hulk. ETA 27 OCTOBER 2017

The third *Thor* movie will answer the question that amounted to the only real criticism of *Civil War*: namely, where were Hulk and Thor? "That's kind of the movie we're going to make," confirms Marvel head honcho Kevin Feige. Despite only shooting for five days pre-Comic-Con, *Ragnarok* still presented a brief sizzle reel to the crowd. Screening a short mock-doc that once again showed off Chris Hemsworth's comic gifts, there's hope that director Taika Waititi (*What We Do In The Shadows*) will bring back the humour after gloomy sequel *The Dark World*. Props on display hinted we'd see a variation on Planet Hulk, and a brief teaser reel showed Thor and Hulk (Mark Ruffalo) in gladiatorial combat. Ruffalo describes the threequel as "an intergalactic buddy road movie with Banner and Thor" but promises much Hulking out. Sounds like a hit.

GREAT EXPECTATIONS

GUARDIANS OF THE GALAXY VOL. 2 | The first instalment came out of leftfield and blew audiences away. Can the sequel live up to the hype? ETA 28 APRIL 2017 WORDS MATT MAYTUM

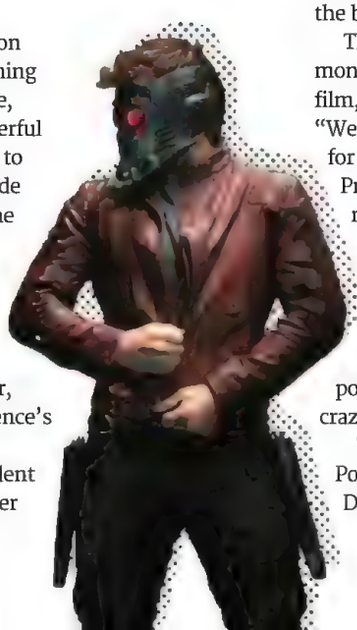
When Peter 'Star-Lord' Quill and his ragtag team burst onto the scene in 2014, it's fair to say they were underdogs. *Guardians Of The Galaxy* marked a huge departure from the standard Marvel formula, and existed on the very periphery of the MCU, with little crossover with the Avengers' world. Audiences and critics lapped up the change of pace though, and the film became one of the biggest (and best-reviewed) of the year. How do you follow that?

"I didn't feel a great weight of expectations," James Gunn tells *Total Film* after the sequel's Comic-Con panel. "I just felt a greater yearning [*from audiences*] to see the movie, which as a filmmaker is a wonderful thing to feel – that people want to see your movie." Not that it made it a stress-free experience for the director. "I put in more hours," he continues, "I think I've put in more blood and sweat and tears in this movie. I think this story's a deeper story and that just made it innately harder, but I think in terms of the audience's expectations it made it easier."

Chris Pratt is similarly confident that Star-Lord and co. will deliver in *Vol. 2*. "I don't think it will meet those expectations, I think those expectations will be exceeded," he tells *TF*. "It's going to be a movie people like: they're ready for it but it's not what they expect. Trust me, it's going to be the biggest spectacle movie of all time."

The sequel picks up a couple of months after the events of the first film, and Pratt's Star-Lord has evolved. "Well, he's now famous in the galaxy for having saved so many people," Pratt says. "He's a little bit more responsible and trying hard to stay out of trouble, but not necessarily doing the best job." For anyone worried the gang might have gone straight as a result of their success, Zoe Saldana (Gamora) points out, "They're super-fucking crazy; they fight all the time."

There are several new characters – Pom Klementieff's Mantis, Elizabeth Debicki's Ayesha – but perhaps most



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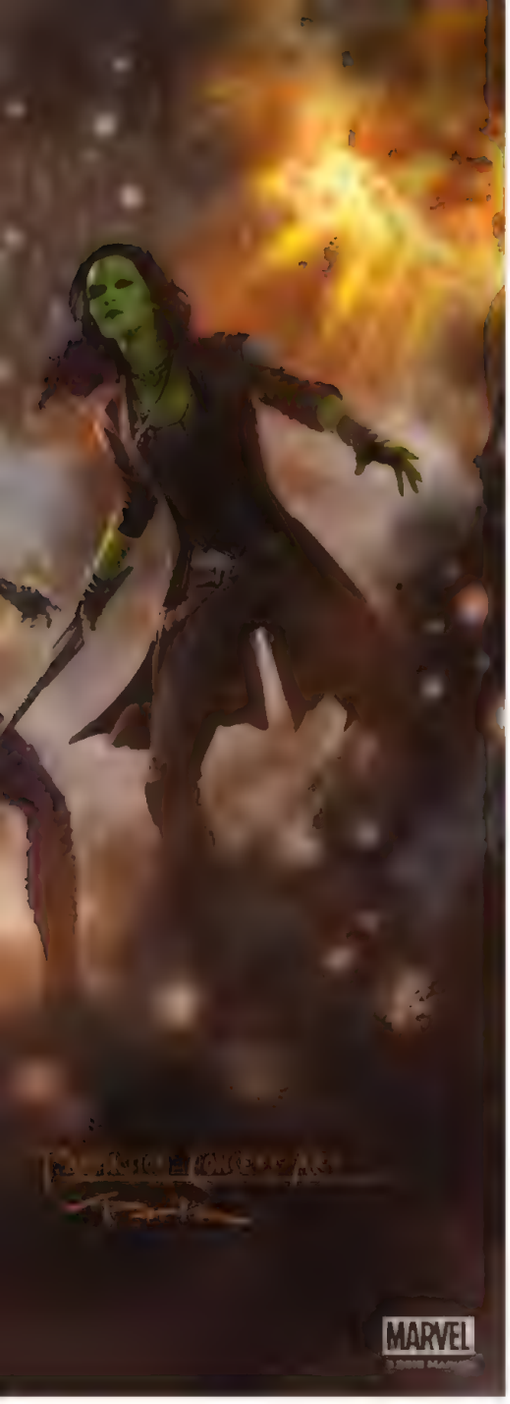


tantalising is Kurt Russell as Quill's estranged father, revealed to be Ego, a bean-shaped planet who has taken human form. "It's a great thing when you get to play a character that hopefully you will make memorable," says Russell, "and I hope this one is."

Footage aired in Comic-Con's Hall H showed the Guardians up against a huge tentacular beast, and assured the crowd the uniquely snarky sense of humours were in place – Quill dubs Rocket a "trash panda", Drax enquires about Ego's human, erm, anatomy – as well as confirming that, once again, Baby Groot is going to steal scenes (and your heart). Staging a breakout, and getting his own costume, Baby Groot was drowned out by coos in Hall H whenever he was on screen. It's fair to say our expectations are out of this world.

GUARDIANS OF THE GALAXY VOL. 2 OPENS NEXT YEAR.

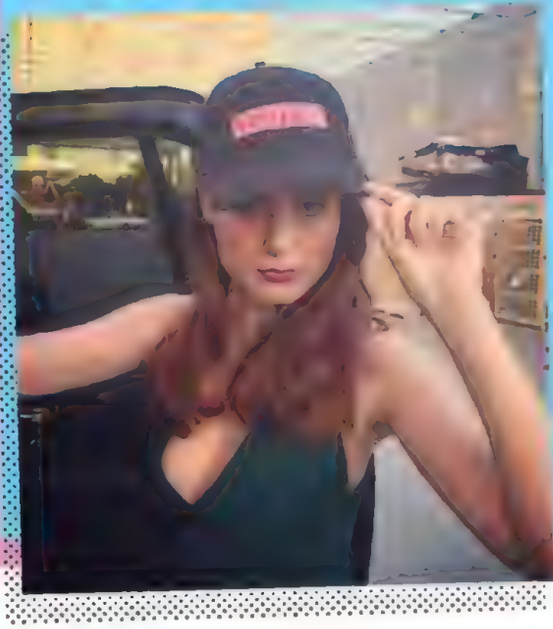
RULE OF CLAW

Chadwick Boseman's Black Panther stands alone.

One of *Civil War*'s breakout stars, Black Panther – AKA Wakandan prince T'Challa – has landed director Ryan Coogler (*Creed, Fruitvale Station*) for his upcoming solo film. MCU movies frequently riff on an established genre (*Winter Soldier* was a Cold War thriller, *Ant-Man* a heist movie), so what will *Black Panther* be? "I don't want to give away too much," Coogler tells *TF*, "but I do think that the genres are dictated by who the characters are and, at the end of the day, T'Challa is a leader of a sovereign nation that's on a continent where there's a lot of political tension. So I think that looking at who he is and what he does, you can kind of get a feel for what any film about him can be described as." Boseman "cannot wait to unmask more of it", and he's joined by a stellar cast including Michael B. Jordan, Danai Gurira and Lupita Nyong'o, who grins, "I'm looking forward to kicking some ass."

ETA 9 FEBRUARY 2018

PILOT GREENLIGHT



Brie Larson is Captain Marvel

A long-running rumour was confirmed at Comic-Con, when Marvel's Kevin Feige announced Oscar-winner Brie Larson would be playing Carol Danvers (AKA Captain Marvel), in the MCU's first solo-female-led superhero movie. Danvers is a top US Air Force pilot who gets preternatural abilities (flight, superstrength, energy beam-emitting hands) after a run-in with an alien species. "Call me Captain Marvel," Larson boasted on Instagram, and after the announcement she thanked fans for "the tidal wave of support". She has since been spotted boning up on the comics, and trolling Chris 'Captain America' Evans with memes proclaiming, "Look at me... I'm the captain now."

ETA 8 MARCH 2019

COMIC-BOOK PREVIEW

LUC SKYWALKER

VALERIAN AND THE CITY OF A THOUSAND PLANETS

Besson offers up next year's barmiest sci-fi adventure...

21 JULY 2017 | PAUL BRADSHAW

If you ask Modigliani whether he cared what Picasso was doing, he'd say he was just making girls with long necks and black eyes," shrugs Luc Besson, answering the question "are you a *Star Wars* fan?" in his own uniquely French way. Trying to convince the Comic-Con crowd that his own space opera is a different animal to Disney's, the auteur has his work cut out after unveiling a brilliant, bonkers and very *Star Wars*-y showreel from *Valerian And The City Of A Thousand Planets*.

Between Dane DeHaan fighting aliens in an exoskeleton suit, Cara Delevingne taking apart a corridor full of guards and Ethan Hawke pimping out Rihanna in a nightclub, the teaser footage also took us to a very familiar looking cantina – bringing one of sci-fi's greatest nods and winks full circle after almost 50 years.

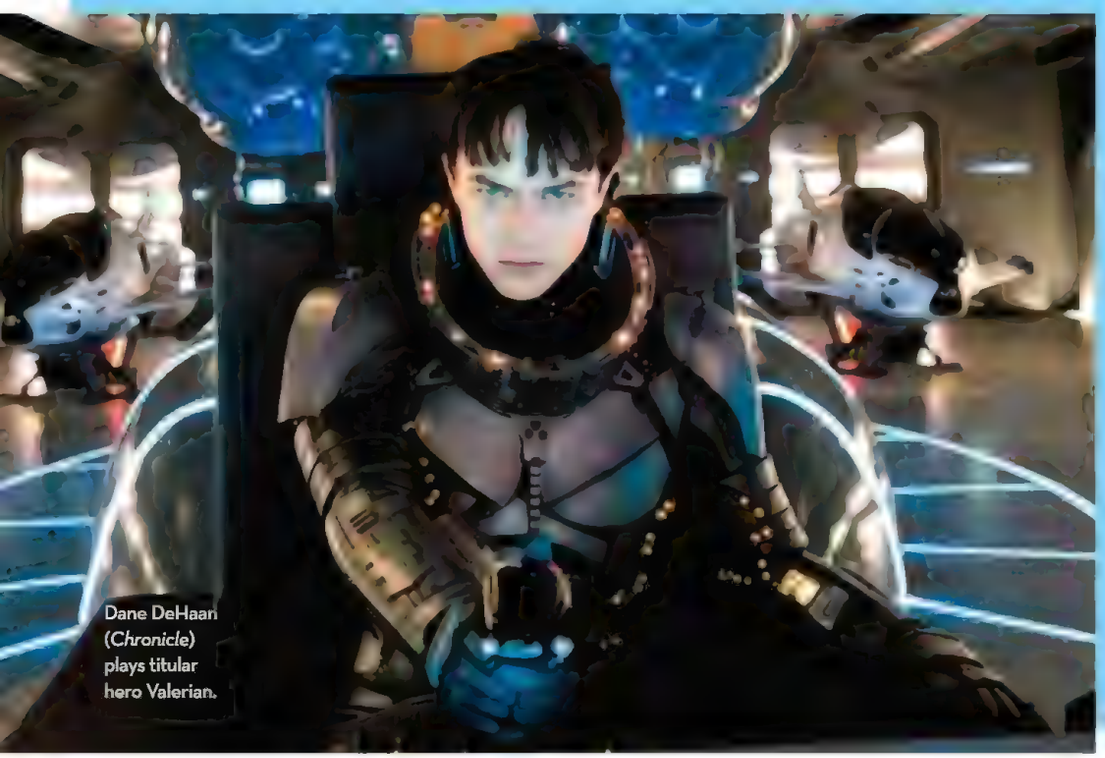
Based on the 1967 graphic novel *Valérian And Laureline* by Pierre Christin and Jean-Claude Mézières, the new film adapts one of the most influential sci-fi stories of all time – reputedly responsible for so much of *A New Hope* that Mézières was "dazzled, jealous... and furious" when he first saw Lucas' 1977 film.

Now in post-production as the most expensive French movie ever made, *Valerian* marks Besson's first foray into pure sci-fi space opera since 1997's *The Fifth Element* – fulfilling a dream he's had since he first read the comic as a 10-year-old boy. "It's part of my life," he beams. "I didn't have the internet at the time so the only thing I had was Valérian! I fell in love."

At heart, it's a police story. Valerian (DeHaan) and his partner Laureline (Delevingne) are 28th-Century cops fighting crime in all shapes, sizes, times and dimensions – bringing them into contact with a huge cast of alien characters across an entire galaxy of planets. "It's one of the most incredible experiences I've ever had in my life, and one of the most daunting," laughs Delevingne – putting another blockbuster between her and her modelling career.

"Luc has a very distinct style and taste," adds DeHaan – taking his first straight-up, clean-cut leading man role to date in a film featuring a lot of green screen action. "It's almost childlike." Child-like, *Star Wars*-like or like nothing we've ever seen, *Valerian* shows every sign of rekindling the same creative fires that burned in Besson's best years – which probably means we won't know what we've got until we've seen it. "Try to know *nothing*," he laughs. "I've made 17 films already so watch a couple of them and decide if you can trust me or not. If you can, take your popcorn, sit down and I'll see you in two hours!"

VALERIAN AND THE CITY OF A THOUSAND PLANETS OPENS NEXT YEAR.



Dane DeHaan (*Chronicle*) plays titular hero Valerian.

NCE AMONG MEN

WONDER WOMAN | Will Gal Gadot's ass-kicking Amazon save the DC universe? ETA 2 JUNE 2017 WORDS JOSH WINNING

Who runs the world? Women. Literally, these days, when the UK, Scotland and Germany all have female leaders, and Hilary Clinton's got her moving van ready for the White House. In other words, it's the perfect time for a certain lasso-cracking Amazonian to bust onto the big screen, and Wonder Woman's return next summer can't come a moment too soon, given her DC teammates (in *Batman V Superman* and *Suicide Squad*) both limped off the pitch earlier this year, critically bruised.

"It is overdue," nods director Patty Jenkins (*Monster*) of a female-led superhero movie. "It also feels like the best time in the world to make this movie. I'm super-psyched." Wonder Woman is just the hero Warner Bros need to kick its DC Universe into shape. Having shown the boys how it's done in *BVS* ("I thought she was with you…"), she's arguably the studio's gutsiest fighter – unlike Superman (alien), Batman (rich toff) and the Flash (nuclear wünderkind), she's a literal goddess, birthed by Zeus and raised a fighter (as Diana Prince) on a far-flung island inhabited only by women.

Which made the issue of casting a particularly thorny one. "Who could play Wonder Woman?" Jenkins ruminated, before Zack Snyder signed *Fast & Furious* actress Gal Gadot in *Batman V Superman: Dawn Of Justice*, which gave us a taster of the heroine ahead of her solo debut. "She is Wonder Woman," Jenkins assures us. "Not just on the screen, where she's amazing, but as a person. She is the kindest, strongest, smartest, most capable and badass human being."

She'd have to be, given the gruelling obstacles she faced during filming in autumn 2015. "We all stood in Parkas and she ran into [*freezing*] weather," Jenkins laughs. For Gadot, an ex-soldier who served in the Israel Defense Forces, any anxiety associated with the role was less about physical pain and more about doing the character justice. Her solution? "I watched a documentary about the real Princess Diana, where she said that she leads from her heart and not from her head," she reveals. "I think that this quote describes our Diana best."

If casting Wonder Woman was difficult, it's surely a relief that her film comes with little DC baggage. Playing out decades before Wonder Woman teamed up with Supes and the Dark Knight, it's set during WW1 as she joins the battlefield alongside new buddy, fighter pilot Steve Trevor (Chris Pine).

"She learns the jaded reality when it comes to being human," says Pine. "And for Steve Trevor, a man who's lost all kinds of hope, [*he*] learns a little more about hope." That's the key message. With DC seriously struggling, audiences are hopeful Diana Prince can get it back on track – the film's spry Comic-Con trailer hinted it could do exactly that. "It's something we all believed in, making the movie in the first place, which was: the world needs love and forgiveness in such a huge way," says Jenkins. In that, we're sure *Wonder Woman* will deliver.

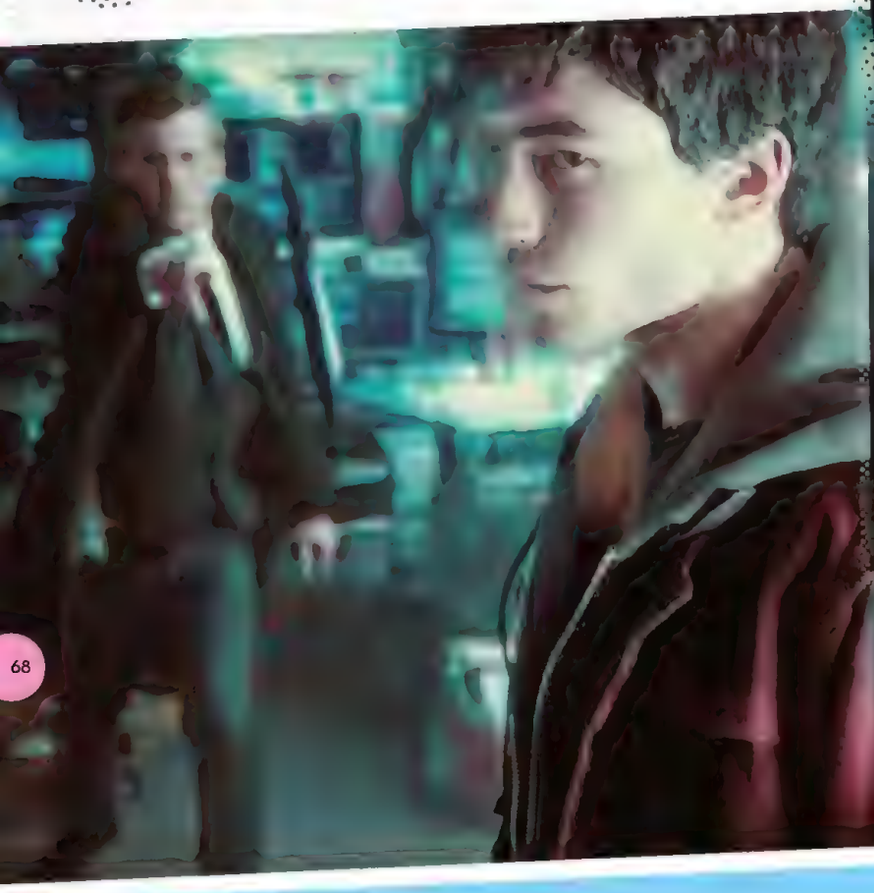
WONDER WOMAN OPENS NEXT YEAR.

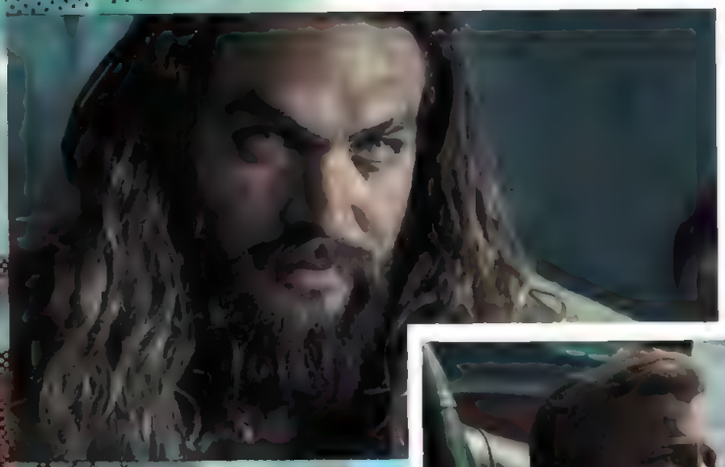
(above) Gal Gadot's military background has proven handy.

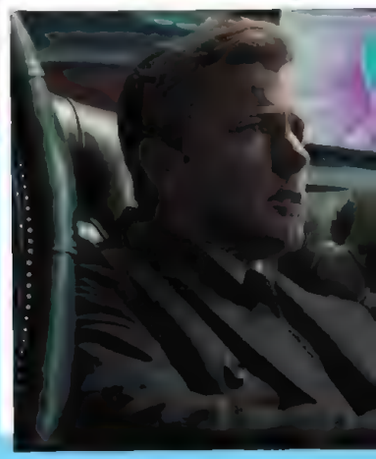
(left) Wonder Woman with love interest Steve Trevor (Chris Pine).

(bottom left) Gadot with director Patty Jenkins.

SUPERHUMAN LEAGUE







JUSTICE LEAGUE | DC assembles a powerhouse line-up onscreen and off, as its superhero universe expands.

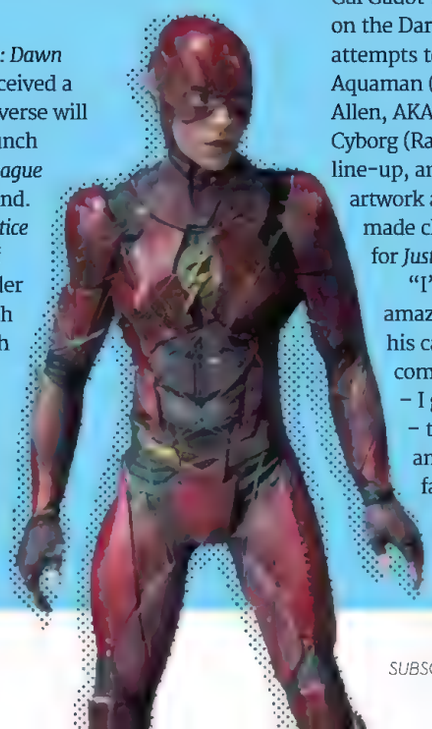
17 NOVEMBER 2017 | WORDS: MATT MAYTUM

One of the biggest (and most pleasant) surprises of Comic-Con 2016 was Zack Snyder's reveal of early teaser footage for *Justice League*, which went online immediately after the Hall H presentation. "We've only been shooting for what, two months?" says Snyder. "We cut together a tiny... it's really just a taste." Currently shooting at Leavesden Studios in London, Zack Snyder and cast were granted a weekend off to present the teaser to rapturous applause in Hall H.

No longer 'Part 1', *Justice League* will be a standalone story, and from the looks of things it will have a markedly different tone to the stonily serious *Man Of Steel* and *Batman V Superman: Dawn Of Justice*. After *Suicide Squad* received a critical mauling, the DC movieverse will be hoping that the one-two punch of *Wonder Woman* and *Justice League* will restore fan faith in the brand. "I do think that the tone of *Justice League* has changed because of what the fans have said," Snyder previously admitted. That much is clear from the footage, which features jokes (yes, actual jokes), one-liners and an altogether lighter spirit than Snyder's previous DC movies.

Following the events of *BVS* (and – SPOILER – the apparent death of Superman), Ben Affleck's Batman traverses the globe assembling a superteam to counter a global threat. Snyder has also promised a more streamlined plot this time around. Gal Gadot's Wonder Woman is already on the Dark Knight's side, as he attempts to recruit Arthur Curry, AKA Aquaman (Jason Momoa), and Barry Allen, AKA the Flash (Ezra Miller). Cyborg (Ray Fisher) is also part of the line-up, and – as Snyder, promotional artwork and common sense have made clear – Superman *will* return for *Justice League*.

"I've been blessed with these amazing actors," Snyder beams of his cast. "As the rest of the group comes along to join the fraternity – I guess we're now a sorority – they each have something amazing to give. It is fun, as a fan, to just stand there and see them all in their costumes, looking like you'd hope they'd look." *Justice League*



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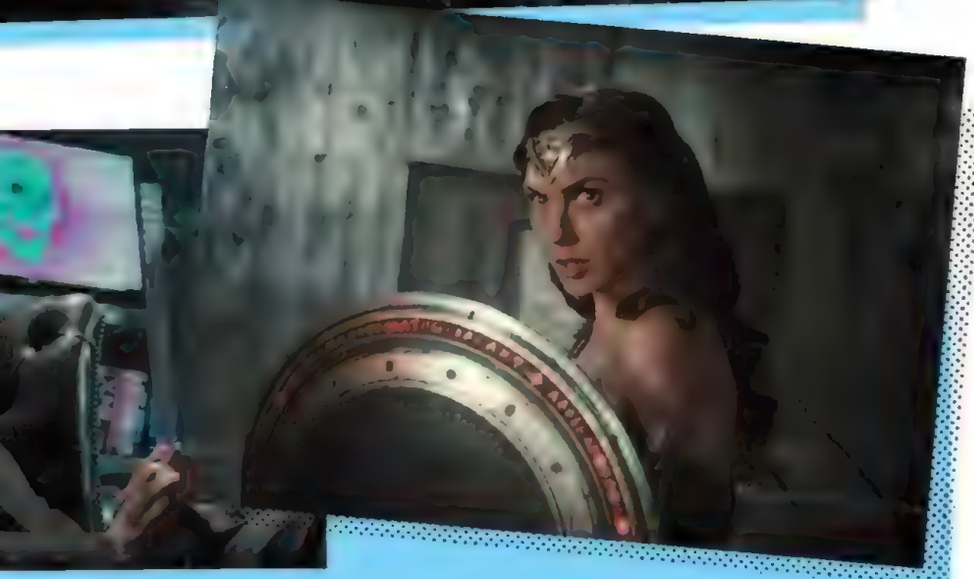

is as much a culmination as a starting point though; as well as having a standalone sequel, this film will also launch the solo movies of the Flash (due 2018) and Aquaman (also 2018).

The Flash is directed by *Dope*'s Rick Famuyiwa, who boasts of owning Flash underoos back in the day. "DC is the foundation of what we all know about comic books and heroes," he says. "They've had great storytellers, great illustrators, great artists, great filmmakers. To be a part of that tradition, to sort of have my voice be a part of that, is really exciting." *Aquaman*, meanwhile, has *Fast & Furious* 7 director and horror maestro James Wan calling the shots.

"I love the fact that [*Aquaman*]'s never really been portrayed in the feature movie world before [*or*] on the screen of any kind," Wan says, stoked for "the opportunity to explore this universe, bring a bit of my horror element into this – the deep sea, the scary world – and then to also explore the wondrous element of Atlantis."

And as well as assembling the *Justice League* line-up, Ben Affleck's already at work on a solo spin-off of his own – he's expanding the universe further by directing a film for his Caped Crusader. "I think the only thing analogous to it in drama is a great play that's been done a bunch of times before," he muses of taking on the mantle.

"There's a tremendous amount of pressure," continues Affleck. "And there's a tremendous amount of work that's already gone into it. It's terrifying but it's inspiring and it's really exciting, because it's one of the most iconic and fascinating characters ever created, certainly in contemporary American drama." With a superteam like this behind the cameras, maybe DC is about to see justice done to its finest heroes.

JUSTICE LEAGUE OPENS NEXT YEAR.

THE LEGO BATMAN MOVIE

The animated spin-off is set to delve into Bruce Wayne's psyche. Why so serious?

ETA 10 FEBRUARY 2017 WORDS MATT MAYTUM

Batman – orphaned, isolated, angry – has a reputation as the most brooding of all the superheroes. *The Lego Movie* lampooned his lone-wolf schtick mercilessly, exploring the funny side of the Caped Crusader's persona to hilarious effect. But despite releasing a new Comic-Con trailer that's as funny as the footage that's come before it, director Chris McKay and voice star Will Arnett are deadly serious when it comes to discussing their take on the world's greatest detective.

"I always approach the smartass, quick remark stuff, almost like coming from a deeper place," Arnett admits to *TF*. "They're covering up or deflecting what's really going on with him." It sheds new light on a character who once recorded a song to reflect his inner pain ("Darkness... no parents..."). McKay agrees. "This guy is a self-absorbed, selfish narcissist... he's a manchild," he says. "Something happened to him when he was very young and his growth stopped."

McKay and Arnett acknowledge that they have 70-plus years of Batman mythology to draw on, in addition to what was established in *The Lego Movie*. "The beginning of our movie is like the third act of someone else's movie," adds McKay, explaining that this film explores what happens *after* Batman saves the day. We'll see plenty of familiar faces, including the Joker (Zach Galifianakis), Batgirl (Rosario Dawson), Alfred (Ralph Fiennes) and Robin (Michael Cera). "Fuck Robin!" interjects Arnett. "He's sort of like a *Book Of Mormon*-esque character," explains McKay. "He's super-positive. Their dynamic is what carries the movie, these two polar opposites going head to head."

With *Batman V Superman* often criticised for being too dour, maybe this Dark Knight will finally strike the right balance between gloom and giggles. As McKay concludes, "The thing that's germane to Batman is that idea of: can you play well with others? It's this idea of sharing. Can Batman share his life with people?"

THE LEGO BATMAN MOVIE OPENS NEXT YEAR.

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STREET FIGHTING MAN

MARVEL'S LUKE CAGE | Total Film goes on set to meet Netflix's latest comic-book antihero...

ETA 30 SEPTEMBER WORDS NICK SETCHFIELD

On a Brooklyn street, an unbreakable man is about to rumble. "Luke Cage is a brawler, a street fighter," says Mike Colter, star of Netflix's latest collaboration with Marvel Studios. But this, he tells *Total Film*, is a ruck with a purpose. "It's a drama first and foremost. Other shows lead with their fighting because the fight is basically telling the story. This is not one of those stories. Fighting comes out of necessity, a means to an end, to further the story. We earn those moments when the fights come."

Caught in the glare of a lighting rig, watched by a throng of extras, Colter prepares to step into battle among the historic brownstones, serenaded by the scream of NYPD sirens. Tonight this neighbourhood is doubling for Harlem, home turf of TV's newest, most street-level superhero. *TF* is witnessing the climactic smackdown of the entire 13-episode series and, while we're warned not to share the finer details, it's a bruising, set-piece scrap that flexes major superhuman muscle.

"They don't want the Hulk," says stunt co-ordinator James Lew. "It's not going to go too big. It's still kind of grounded in reality – if there is such a thing! But the key words are always 'fun entertainment', giving the comic-book fans something they love."

Dropping worldwide this September, *Luke Cage* follows *Daredevil* and *Jessica Jones*, two shows that staked out the urban frontier of the Marvel Universe, a realm grittier and more bloodied than its big-screen counterpart.

"I described it as *City Of God* meets *Belly* as written by the staff of *The Wire*," says showrunner Cheo Hodari Coker, a former journalist for *Rolling Stone* and the writer of rap biopic *Notorious*, a tribute to his friend, Biggie Smalls. A longtime comic-book fan, Coker has given Cage – one of the wave of African American heroes that rode the Blaxploitation boom of the early '70s – a socially conscious bite.

We wanted it to be relevant to 2016 but at the same time not run away from its past," he shares. "[*These*] are grassroots characters. If you commit crime in Hell's Kitchen,

Daredevil is probably going to show up. And if things are happening in Harlem, there is a possibility that you'll get a visit from Luke Cage. The reason Marvel properties have advanced in the last few years, particularly the properties that Marvel controls, is that they're able to stay true to their comic-book roots but expand in ways that are important and relevant."

While the show steals inspiration from such leather-trenchcoated classics as *Shaft* (1971), *Across 110th Street* (1972) and *Black Caesar* (1973), recreating the grimy, mouldering Big Apple of the '70s, it's also infused with the contemporary spirit of Coker's beloved hip-hop.

"Blaxploitation is one of those terms that on one hand is kind of complimentary, but on the other it puts things in a box," he explains. "Entertainment should be entertainment but Blaxploitation, whether it's *Shaft*, whether it's other movies, is really about black artists being able to express the totality of their experience in a way that the entire mainstream can consume. Hip-hop culture is now the mainstream and people are finally beginning to realise that it's the mainstream. It's not niche."

The spirit of hip-hop even shapes the experience of watching the show, Coker tells *Total Film*. "The gift and the curse of binge-watching is that as soon as it's over it's like, 'Oh, man – this is it.' What I've noticed about binge-watching is that people consume television shows the way they used to consume records.

"Back in the day, when [*Ice Cube's*] *Death Certificate* came out, when De La Soul's *3 Feet High And Rising* came out, you listened to the entire record. You didn't skip past anything. There was a whole experience. You turn off the lights, close the door and you just listen to the record. So we tend to make the shows very rich, and not just with fanboy Easter eggs. The more you watch, the deeper it gets."

Jessica Jones introduced us to Cage, the bulletproof barman whose extraordinary powers came from a shady prison experiment, the truth of which will be teased out in his solo show. Now a fugitive, his flight uptown finds him enmeshed in the schemes of crooked nightclub owner Cornell "Cottonmouth" Stokes (Mahershala Ali) and local politician Mariah Dillard (Alfre Woodard). While the devious pair originated in the comics, the series updates and deepens them.

"We've taken some liberties with the story so that we can create a character that's fresh and new, because that's what's needed," says Mike Colter. "The stuff they wrote in the comic books back in the day, it's great, but it doesn't really do justice to what we should be talking about today and the issues that we should be dealing with. This is a very diverse cast of people and the storyline is very dramatic. There are a lot of different moving parts. It's about a lot of things, politics and religion and social injustices and crime and sex and love."

Luke Cage is another step towards *The Defenders*, set to unite the Netflix pantheon as a mean streets Avengers (martial arts supremo Iron Fist arrives in 2017). After that Coker is hopeful we'll see more of Harlem's hoodie-clad champion, potentially establishing himself as a hero for hire, just like in the comics.

"There are a lot of possibilities for this show," Coker tells *TF* as the night's filming draws to a close. "I really hope that people embrace the first season because as we move on there are so many different things that you can do with this character.

"What is it to live in a world," continues Coker, "where you're a hero and everybody can find you and they know your name? How does that affect the people you fall in love with? How does that affect your ability to walk down the street? Is everything that happens around you your responsibility to take care of? Hell, if you could assign an identity and address to Peter Parker, what kind of lawsuits would he get?"

LUKE CAGE ARRIVES ON NETFLIX NEXT MONTH.

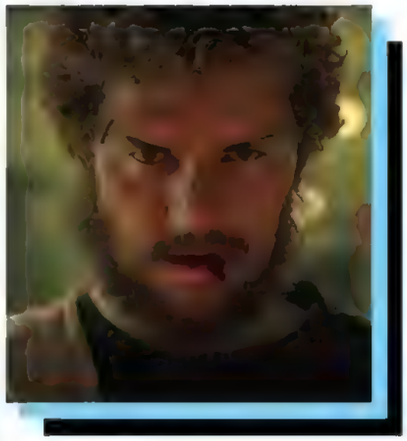
(top) Bullets do little against Luke Cage's unbreakable skin.

(above right) Mahershala Ali (*House Of Cards*) plays Cottonmouth.

(below left) Alfre Woodard (*Civil War*) is Stokes' cousin Mariah Dillard.

OUT OF THE BOX

Rounding up the comic-book shows heading your way... SAM ASHURST



IRON FIST

Possibly the most obscure of Marvel's Netflix series, definitely the most mysterious, *Iron Fist* dropped an oblique tease at Comic-Con, outlining the show's basic set-up. A plane crash sees Danny Rand (*Game Of Thrones*' Finn Jones) rescued by martial arts monks and taught mystical skills. Expect *Matrix*-y action and an expansion of the gritty small-screen world.

SPRING 2017.

THE DEFENDERS

Nirvana's outcast anthem 'Come As You Are' boomed across Comic-Con's Hall H, the perfect soundtrack to *The Defenders* (Netflix's *Avengers*), which gathers underdogs Daredevil, Jessica Jones, Luke Cage and Iron Fist to save the world from something big enough to bring them together. No footage yet, the song said everything. It's not the only expansion of Netflix's Marvel universe though: Jon Bernthal's Punisher is also getting his own series.

AUTUMN 2017.

LEGENDS OF TOMORROW

Season 2 builds on 1's huge cliffhanger – DC's superteam the Justice Society of America exists in Legends' universe. "Even the heroes have heroes, and the JSA is the golden age generation of superheroes," explains producer Phil Klemmer. "For our team, it's like a bunch of modern people meeting that greatest generation."

OCTOBER.

FLASH

Popular Flash lead Grant Gustin revealed via Twitter that Season 3's opener is titled 'Flashpoint' - hugely exciting news for comic-book nerds (it's an iconic arc), and a satisfying resolution to season 2's cliffhanger (long story, involving time travel). If you haven't caught Flash yet, do – it's a fast-paced joy.

OCTOBER.

SUPERGIRL

Big changes for Supergirl as she flies to Arrow and Flash's home network, The CW, for Season 2. Expect more crossovers now these DC icons are reunited, and a significant appearance from Superman (Tyler Hoechlin). Don't expect Supes to steal the Kryptonite limelight though. "This show's about family," producer Sarah Schechter reassures fans.

OCTOBER.

LEGION

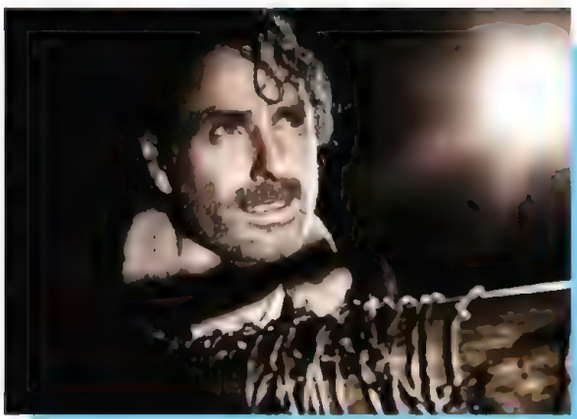
Fargo's Noah Hawley is showrunning Marvel's first collaboration/X-Men extension with Fox TV in early 2017, and there are several reasons to be excited. It's about the world's most powerful mutant, the Comic-Con teaser looked as cool and gritty as Netflix's Marvel stuff, plus it stars *The Guest*'s Dan Stevens. We want the power to watch it now.

EARLY 2017.

AGENTS OF SHIELD

Season 4 sees Ghost Rider join (well, probably fight) the Agents. "With *Doctor Strange* coming out this year, the Marvel Universe is moving into new waters," producer Jed Whedon told *EW* at Comic-Con. "We felt this was obviously a great character that we'd love to have on our show, we feel fits with that shift."

SEPTEMBER 2016.



THE WALKING DEAD/OUTCAST

Robert Kirkman wasn't at Comic-Con this year, possibly because he's busy with his two comic-book horror shows. One's got zombies, one's got demons, but both will have a big 2016. *Outcast*'s post-hiatus trailer revealed epic battles to come, *The Walking Dead* Season 7 teased Negan's battered victim and a massive CGI tiger.

OCTOBER.

STAR WARS

EVERYTHING YOU NEED TO KNOW FROM A GALAXY FAR, FAR AWAY

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GALAXY FEST

WORDS JAMIE GRAHAM

ROGUE ONE: A STAR WARS STORY

ETA 16 DEC 2016

Director and cast lift the veil on the first spin-off movie...

I watched *A New Hope* every day growing up, until my Betamax tape was completely worn out, and if you'd have told me that one day I'd get to direct this film, I would never have believed you," says Gareth Edwards with what can only be described as an excrement-chomping grin. "It's just been the most insane, most surreal experience you could ever have. Every day, just when you think you've had the craziest day in your life, the next day tops it."

Edwards' expression is mirrored by the thousands of beaming faces crammed into a gigantic auditorium at the ExCel London for the three-day Star Wars Celebration in July. Edwards, Lucasfilm President Kathleen Kennedy and panel host Gwendoline Christie (Captain Phasma in *Star Wars: The Force Awakens*) are perched on a stage with an enormous screen behind as well as one to either side. Over the next hour they introduce various cast members of *Rogue One: A Star Wars Story* – the first spin-off movie in Disney's expanding *Star Wars* universe – and, though mindful of plot spoilers, they drip-feed nuggets of information to the ravenous hordes.

"The whole time we were making the movie, I would walk onto the set and be like, 'Where's Gareth?'" says Kennedy, recalling the shoot. "And then I'd see him with this huge camera on his shoulder, off in the middle of a

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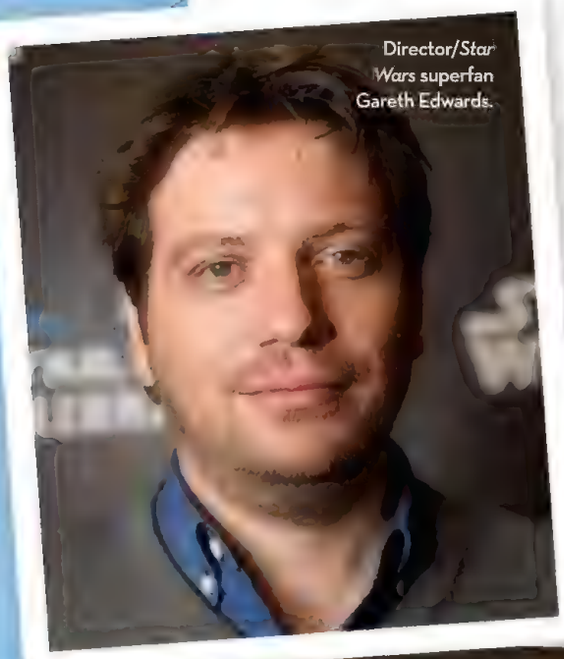


Director/*Star Wars* superfan Gareth Edwards.

Felicity Jones plays new heroine Jyn.

shot, doing another angle, finding some incredible way to immerse us inside the movie."

Rogue One, as you no doubt already know, has been shot in a different style to *Episodes I-VII*. Set between *Episodes III* and *IV*, it's a guerilla war movie that zooms in on a band of Rebel spies as they embark upon a perilous mission to steal the plans for the Galactic Empire's devastating new weapon, the Death Star. The leader of the guerillas is Jyn Erso, played by Felicity Jones.

"I feel there's one major difference between Jyn Erso and other *Star Wars* heroes Rey and Luke. That difference would be: she's not a character who's asking, 'Who am I?' and 'Where have I come from?'" says Jones after being

introduced and taking her seat. "We know where she's come from, and that fact is what propels the story."

"My character... he's a scientist," says Mads Mikkelsen, who plays Jyn's father, Galen Erso. "And he at one point invented something so beautiful, so fantastic, that it might change the universe." This is a key part of Jyn's backstory, as is the fact, established in the first trailer, that she's long been a rebel who must now become a Rebel.

A new trailer plays on the main screen, showing Jyn as a child, then transitioning to an adult: she gives a rousing pep talk to her fellow rebels. There are snatches of jaw-plummeting battle scenes on new planet Scarif (filmed in the Maldives), and finally a glimpse of a silhouetted Darth Vader, backlit by red. The crowd erupts.

"We finished filming in December, and I got straight on a plane to New York to do a voiceover recording with a gentleman called James Earl Jones," grins Edwards. "I went there with Matt Wood from Skywalker Sound. We were being very professional. Every time he'd do a line, we're like, 'Yes, hi James; this is great, you're doing really well. Thank you.' And he did this one line where he says [*lowers voice*] 'power'. And we just both looked at each other and had this nerd-gasm. Then James suddenly looked back, and we went, [*serious voice*] 'That was great, James. If we could just do that one more time? Thank you.'"

STAR POWER
Ben Mendelsohn plays Director Krennic, who heads Death Star security.

At full strength, the panel also features key cast members Diego Luna (Rebel Cassian Andor), Alan Tudyk (droid K-2SO), Riz Ahmed (Bodhi, "a pilot who works for the Empire, to earn a living"), Donnie Yen and Jiang Wen (Chirrut and Baze, warriors from the planet Jeddah, which Edwards describes as "the Mecca of *Star Wars*"), Forest Whitaker (rebel Saw Gerrara, who was first introduced as an animated character in *Star Wars: The Clone Wars*), and, making an entrance by walking through the crowd in full costume, Ben Mendelsohn (Director Krennic).

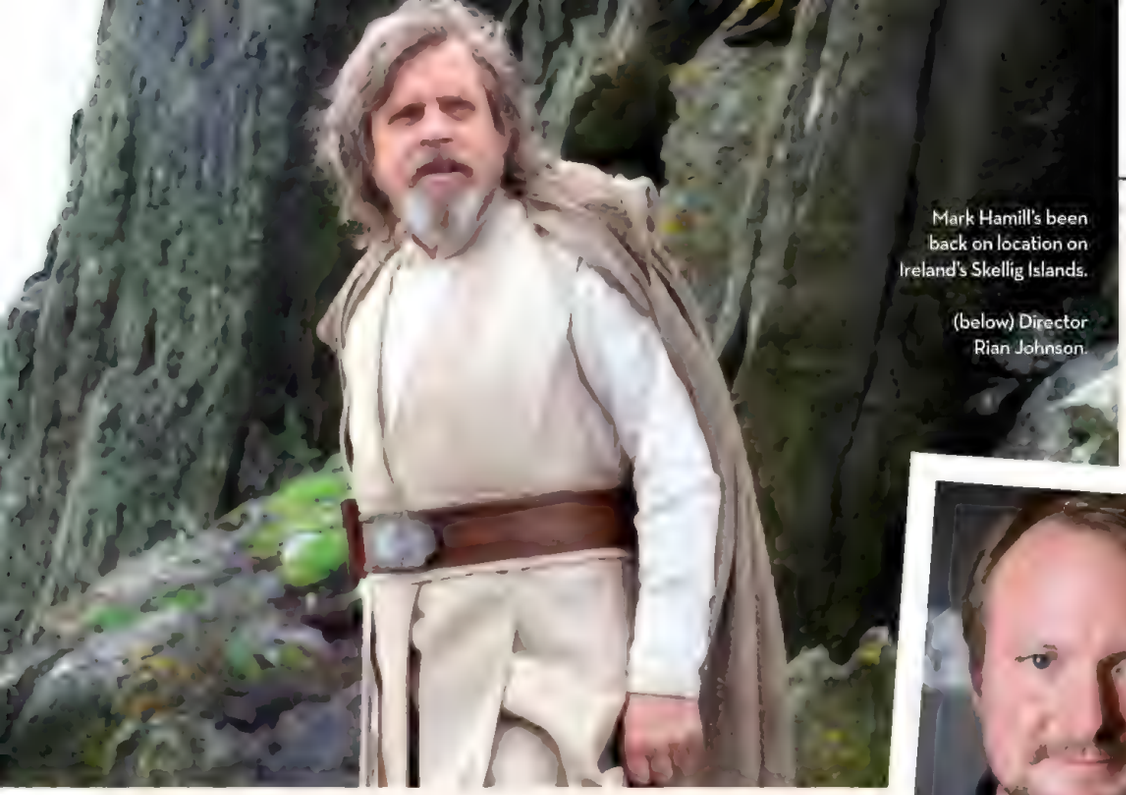
Asked by Christie if Krennic is a "different kind of Imperial villain", Mendelsohn, now in civvies, confirms, "He is. He is an Australian kind. We do villainy very well. He is smarter, I think, than most of his predecessors. He's more inventive. He's perhaps a little sexier than some of them..."

Also shown on the huge screens are stills of the crew dressing Canary Wharf Tube station for a scene that's teased in the original trailer. Edwards laughs. "We did this secret mission where we went to Canary Wharf one night," he says. "As soon as that thing closed at midnight and you saw these guys with suits getting the last train, we all dived in. We had four hours. We had to set-dress the whole thing, bring all the stuff in. They rehearsed it before. We shot all the scenes, and then had to be out by 4am. They opened the doors and all these guys in suits came in. We were like, 'Morning.' You desperately want to tell them, 'We just shot *Star Wars*!'"

On the way out, everyone gets a copy of the just-revealed poster: Stormtroopers wading through water and trading fire with Rebels; the Death Star looms in the sky above. Edwards is far from alone in his nerdgasm. The Force is strong with this one... *JG*

ROGUE ONE: A STAR WARS STORY OPENS IN DECEMBER.

Aussie Mendelsohn fronts the *Rogue One* cast on stage at London's Star Wars Celebration.



Mark Hamill's been back on location on Ireland's Skellig Islands.

(below) Director Rian Johnson.

STAR MAPPING

WORDS MATT MAYTUM

STAR WARS: EPISODE VIII

ETA 15 DEC 2017

Incoming director Rian Johnson on where the saga goes next...

After taking the reins from J.J. Abrams for *Star Wars: Episode VIII* – the next chapter in the story of Rey, Finn, Kylo and, yes, Luke – *Looper* director Rian Johnson is remarkably calm for a man holding the fate of a galaxy. But he's had a while to prepare, having started work on *VIII* while *VII* was still being shot.

"One of the first things I did was spend about six weeks figuring out the story," Johnson says. "We'd watch dailies coming in from *VII*. It was really healthy in thinking about where the story goes next, entirely based on our reactions to it, [*not*] the phenomenon it would become. It was just very personal... We wanted to reconnect with these characters."

Johnson wasn't giving up any plot spoilers – unlike Carrie Fisher, who let slip that *Episode VIII* would be sending off Han Solo with a funeral scene – but he did confirm the next film will be picking up *exactly* where *The Force Awakens* left off, a first for the franchise. "It's like, 'I don't want to skip ahead. That last moment of *VII*, I want to see what happens next.'" Which meant returning to Ireland's Skellig Islands to pick up with Rey (Daisy Ridley) and Luke Skywalker (Mark Hamill).

Having gotten choked up on the Millennium Falcon set, Johnson was keen to ensure the film didn't drown in nostalgia. "You realise your responsibility is to get beyond that quickly, and to tell a story that feels alive right now," he adds. After the set-up of *TFA*, that means taking the characters to new places, and the actors out of their comfort zones. "It's very natural that the second film is where we start zooming in on the characters," explains the director, "getting to the heart of them, challenging them and pushing them deeper." John Boyega agrees: "The characters have been pushed in a new direction in a very, very cool way."

The only images Johnson's able to reveal involve greenscreen and extras, a necessity as he can't share anything spoilery. He does tease they've built an "outrageous" number of practical sets, though, and in the understatement of the decade, he admits that he's rather excited. "I'm really looking forward to showing you guys more of what we've got," he tells the assembled throng at Star Wars Celebration. "I think we're all going to have a really good time."

STAR WARS: EPISODE VIII OPENS NEXT YEAR.

GETTY

FANTASTIC FIVE The movies that Rian Johnson namechecks as influences on Episode VIII...

TWELVE O'CLOCK HIGH (1949)
Gregory Peck's tough-as-nails general is brought in to whip a demoralised bomber squad into shape. Authenticity is all; actual combat footage is used.

THE BRIDGE ON THE RIVER KWAI (1957)
One of David Lean's intimate epics, as British PoW troops painstakingly construct a vast bridge, unaware the Allies plan to blow it to smithereens.

GUNGA DIN (1939)
A rip-roaring adventure starring Cary Grant that follows the (mis)deeds of three brawling British sergeants in colonial India during the Thuggee uprising.

SAHARA (1943)
No, not 2005's lame Matthew McConaughey vehicle... Humphrey Bogart plays a tank commander who takes on a German battalion in the Libyan desert.

THREE OUTLAW SAMURAI (1964)
A wandering ronin discovers a band of peasants in need of help against an evil magistrate. Not as famous as Kurosawa's samurai pics, but thrilling. ***JG***

FLYING SOLO

WORDS MATT MAYTUM

UNTITLED HAN SOLO STAR WARS ANTHOLOGY FILM

ETA 25 MAY 2018

Alden Ehrenreich steps into the biggest boots in cinema...

We thought, from the beginning, this was the hardest casting challenge of all time," says *Han Solo* co-director Chris Miller. "Trying to get someone who could capture all those essences that you think of as Han. So we did a very, very exhaustive search. We saw about 3,000 people."

Miller and co-director Phil Lord (who together made *The Lego Movie* and the *Jump Street* films) scoured the world in search of someone with the "charisma and maverick sort of swagger" to play a young Harrison Ford. "It turns out that was a total waste of money, the person who got the part was the first person to audition," laughs Lord. "Literally the first person to walk in the door."

Introducing their lead, Alden Ehrenreich, at Star Wars Celebration, Lord joked about the widely reported casting being "the best-kept secret". While it might not have been a surprise announcement, Ehrenreich won the crowd with his sly grin and twinkling eyes (not to mention photographic proof of the Han Solo action figures he played with as a kid). John Boyega – who's worked alongside Ford's Solo – gave his seal of approval too. "You've got that charm stuff down, don't you?" he beamed on meeting Ehrenreich. "He's smiling just Han!"

Ehrenreich's six-month audition process saw him reading lines opposite Chewie on the Millennium Falcon. "I've never acted with a Wookiee," he grins. "That's a whole different thing... And I had the blaster. We did the costume and everything. It was awesome."

> 'HE'S A SCOUNDREL, HE'S CLEVER, NOT SMART'
> CHRIS MILLER

Miller – like everyone – pretended to be Han as a kid. Summing up the character's eternal appeal, he explains, "He's a scoundrel. He's clever, but he's not smart. And he wants to present himself as this cool tough guy, but in the end, he always does the right thing." Lord admits he relates to the scruffy-looking nerf-herder. "He doesn't want to do anything that he's told," he says. "When you tell him not to do something, it makes him want to do it more. He's very sarcastic... It's that dichotomy between this grouchy, seemingly cynical guy with the biggest heart in the galaxy. To me, that's a great thing to make a movie about."

With pre-production currently underway in London, the film is set to shoot early next year. "There's a lot of sets to design and build and characters and robots – *droids* – and aliens and you know, crazy creatures for [Star Wars *creature shop head Neal Scanlan*] and his team to build," says Miller. That said, Miller and Lord did treat the crowd at Celebration to a scene they'd previously shot featuring Han, Chewie and the *Falcon*... in *The Lego Movie*. "And as I read, all of the films with *Star Wars* are canon," deadpanned Lord. "So that means Batman on the Millennium Falcon is canon in *Star Wars*."

THE UNTITLED HAN SOLO FILM OPENS IN TWO YEARS.

NEW FORD FOCUS (below) John Boyega meets new Han Solo Alden Ehrenreich.

GETTY

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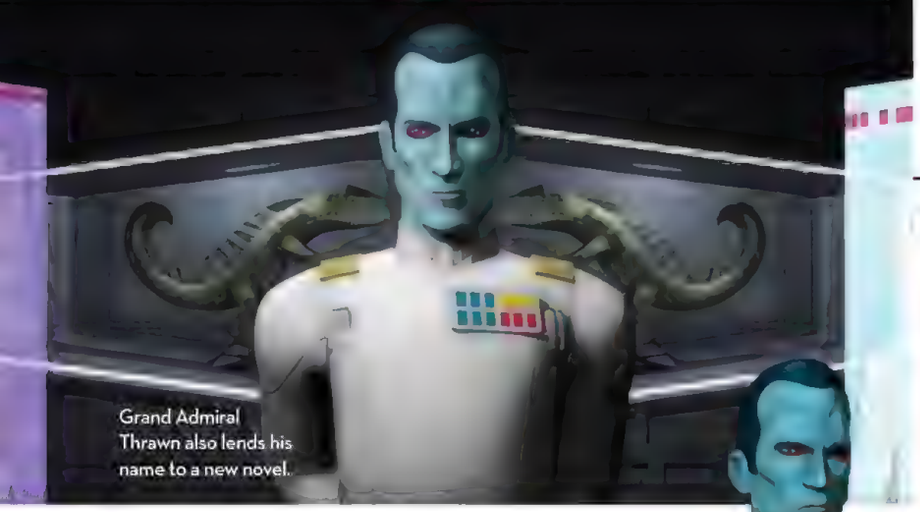
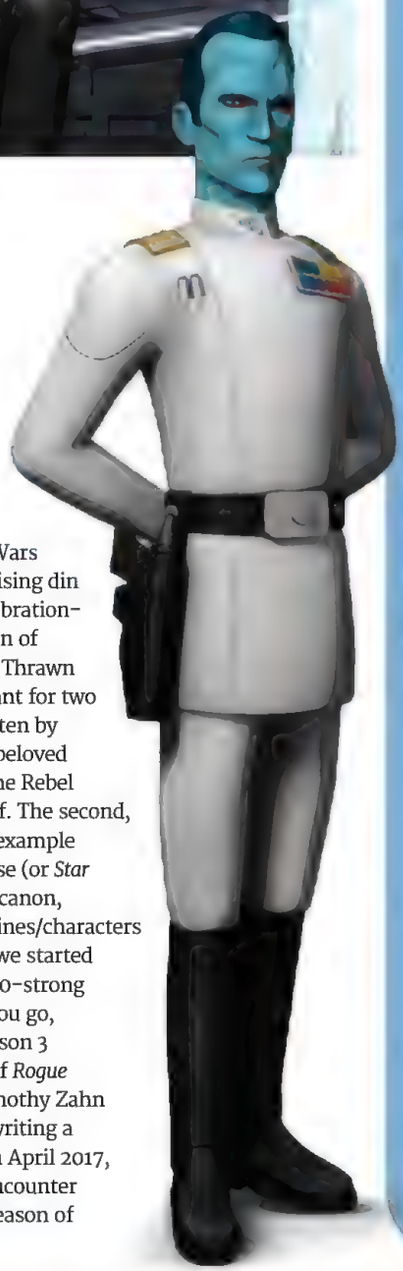


Grand Admiral Thrawn also lends his name to a new novel.

THRAWN LEGACY

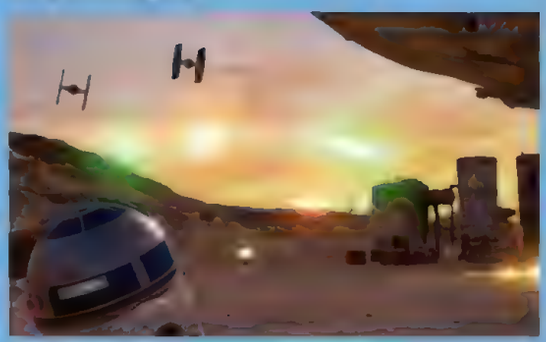
An Expanded Universe legend returns in Star Wars Rebels.



Only one announcement at 2016's Star Wars Celebration was greeted with a roof-raising din to rival Darth Vader's debut in the Celebration-exclusive *Rogue One* trailer: the (re)introduction of blue-skinned master tactician Grand Admiral Thrawn in *Star Wars Rebels*. Thrawn's return is important for two reasons: firstly the Imperial strategist, as written by Timothy Zahn in his '90s *Thrawn* trilogy, is a beloved villain – brilliant enough to run rings round the Rebel Alliance without any Force abilities to speak of. The second, even more important reason: it's the biggest example yet of a major face from the Expanded Universe (or *Star Wars Legends*) being brought back into official canon, paving the way for future fan-favourite storylines/characters to return. "It was always on our minds when we started *Rebels*," showrunner Dave Filoni told the 4,000-strong crowd. "I know you guys wanted it, so there you go, Thrawn's back." Thrawn will debut in the Season 3 premiere, voiced by Lars Mikkelsen, brother of *Rogue One* star Mads. Better still, Thrawn creator Timothy Zahn beamed into London via video to reveal he's writing a new novel, simply titled *Thrawn*, for release in April 2017, covering the years between Thrawn's "first encounter with the Empire and the events of the third season of *Rebels*". Now that's the stuff of *Legends*. ***JF***

TECH YOURSELF

The next-level Star Wars gadgetry for your wishlist...



While it probably won't be too long before you can buy your own, fully functioning R2 unit, in the meantime there's some pretty cool toys you can make do with. At Star Wars Celebration, the *TF* team got hands-on with the latest tech. First up was **TRIALS ON TATOOINE**, a VR experience from ILMxLAB. Using a HTC Vive, we deflected blaster fire from hostile stormtroopers *and* managed to avoid walking into the wall. It's the next evolutionary step in gaming: if you have a spare room and can afford to splash out on the kit, what are you waiting for?

Meanwhile, Propel was showing off its **STAR WARS QUADCOPTERS**, remote-controlled drones modelled on the Millennium Falcon, X-wing, TIE fighter and speeder bike. As well as reaching speeds of 35mph, they can also take part in laser battles. Launching this winter, expect these must-haves to be storming living rooms and terrorising cats everywhere come Christmas day. ***MM***

SCARIF CALLING

Battle on Rogue One's beach planet in Star Wars: Battlefront.

It wasn't just film and TV in the spotlight at Star Wars Celebration, EA's line-up of *Star Wars* videogames was also a powerful force to be reckoned with. Developer DICE was there to reveal that the final expansion for team-based shooter *Star Wars: Battlefront* will be *Rogue One*-flavoured and see players side with Jyn Erso or Director Krennic on Scarif. Also on hand at the event was

Uncharted creator Amy Hennig, who gave an insight into her highly anticipated story-driven *Star Wars* adventure game and spoke of collaborating with the Lucasfilm Story Group. "The reason is we're writing an original *Star Wars* story with new characters, new locations, new tech, new creatures, you name it." Basically, 2018 can't come soon enough. ***JF***

All about Eva

She's been a Bond girl, a comic-book femme fatale and continues her role as Tim Burton's latest muse in **MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN**... so how has Eva Green remained quite so mysterious? Total Film meets the inscrutable international movie star.

WORDS MATT MAYTUM PORTRAITS JOHN RUSSO

"She's just got an old weird movie star mystery about her," says Tim Burton on casting Eva Green as the title character in his latest offbeat ensemble, having previously worked with her in *Dark Shadows*. "I know her but I don't; I like that about her. In this world where everyone knows everything about everybody, it's nice that you meet someone you really connect with but you don't know everything [*about them*]."

There's no denying Green exudes an aura of mystery on screen, and it's a quality that bleeds into reality. Her private life doesn't make it into the tabloids, and she'll never be spotted posting updates on Twitter or Instagram. She's variously described herself a "nerd", a "homebody", whose work allows her to "wear a mask".

When *TF* meets the French actress in Claridge's Hotel, London, on a warm June day, we step into a seemingly empty suite, before she appears from the side of the room as if she's apparated out of thin air. Not that she's aware of that mysterious vibe Burton talks about. "God, I don't know," she ponders once she's folded herself into a plush chair. "I'm mysterious to myself. Maybe it comes from my shyness..."

Green looks every inch the Tim Burton muse today, like one of his stop-motion creations sprung to life. In her chic black suit, striped shirt and strappy heels, she looks Jack Skellington tall and slender, smoky eyeshadow and raven curls accentuating that preternatural alabaster skin. "You don't know what you exude," she shrugs, rarely raising her voice above a whisper.

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That enigmatic vibe is what made Burton snap up Green for the titular role in *Miss Peregrine's Home For Peculiar Children*, an adaptation of Ransom Riggs' young adult novel that seems perfectly suited to the director's sensibilities. She plays the governess presiding over a mansion accommodating 'peculiars' – children with remarkable abilities that range from control over the elements and invisibility to having a mouth in the back of the head. "She's such an unusual character," Green enthuses. "And I love the fact she's ready to risk her life, to kill, to defend her children."

With this project finding Burton back at his most stylised, the character comes with plenty of quirks, not least a crossbow and a pipe. "I really like [*smoking the pipe*]," Green grins. "It's a real pipe, and it's kind of a ritual. It's not easy. I love the smell though." The accessories aren't all that's unusual about Miss Peregrine; her own peculiarity allows her to transform into a bird. And there's an inescapable avian quality to Green in the flesh – her eyes flicker around the room, and she gesticulates delicately but expressively with her hands as she talks.

"That's fun to play," she admits of the physicality she honed by watching videos of birds, but is careful not to take it too far. "That's the challenge, not to lose your humanity, to be [*too*] birdlike. To still be a woman." Miss Peregrine has been somewhat recalibrated from the book, in which she's older than 36-year-old Green. "It was quite a sexy outfit," she says of her Miss P costume. "I remember at the beginning I thought, maybe because of the pictures in the book, 'Maybe I should have white hair? A bit Victorian?' Tim went, 'No.' It was kind of difficult to even find a hairdo and not be too obvious. There's a bit of a flick in there. The sharp shoulders kind of look like wings. It's all in the details."

Playing the maternal but stern Miss Peregrine, Green admits the role didn't continue off-screen. "I was scared of the children," she laughs. In keeping with the character, she didn't immediately take them under her, ahem, wing ("You have to create a tiny bit of a distance at the beginning anyway to not be too friendly, so that they kind of respect you"), later finding herself in awe of their unaffected naturalism. Not that she was going method. "I'm just very shy. I'm just intimidated. It's not an actor thing. But then, of course, I relaxed."

STRANGE DAYS (above) Green in *Miss Peregrine's Home For Peculiar People*; (below) and with Josh Hartnett in *Penny Dreadful*.

For all the quirks, the footage *TF* is shown makes it clear *Miss Peregrine* won't be holding back on the scares, as the peculiars are hunted by creatures known as hollowgasts and wights, the former spindly, eyeless monsters with tentacles spewing from their mouths, the latter led by a never-more-terrifying Samuel L. Jackson. Green herself can't predict how scary kids will find it. "We'll probably test it on children and make them cry," she considers with a smile. She would know. As the daughter of a children's author (actress/writer Marlène Jobert), Green enjoyed being scared under the right conditions as a nipper. "My mum writes tales for children. Before going to bed, I always used to ask her, 'Tell me a story that is very scary, but it has to have a happy ending.'"

That early taste for scary stories, combined with the fact she's played multiple witches and femme fatales, is enough to make one think Green gravitates towards the gothic. "People see me a lot and they go, 'Eva Green – gothic, dark, mysterious,'" she laughs. "I'm like, 'Ohhhh, what is this?' I don't know. I don't know who I am." A natural blonde, Green dyes her trademark dark locks ("I actually should dye my roots at the moment," she smiles, clawing at her parting). That sense of displacement extends to her geographical centre – born in Paris to a French-Algerian mother and French-Swedish father, Green previously described herself as a "citizen of the world" but admits she feels at home in London now. "My parents are in Paris, so I feel more like an adult in London," she grins. "It's like, I'm free!"

There's barely a hint of French in her voice these days, which is perhaps to be expected as she's hardly ever worked in her native homeland. Given her considerable star power, it's surprising to note she's played less than 20 roles since starting her career

with Bernardo Bertolucci's *The Dreamers* in 2003. Her third ever screen role was in a Ridley Scott epic (*Kingdom Of Heaven*), and in what was her biggest role to date (in terms of box office takings and cultural impact), *Casino Royale* followed immediately after. Initially hesitant to play a Bond girl, Green (who hates auditioning) flew to Prague to read for the role after being given the whole script. "I was like, 'Oh, she's cool. She's a strong woman.'" Vesper Lynd remains the most enduring Bond girl of recent times (and perhaps ever), with Green putting her impact down to the relatable love story. "The recent Bond girls are very, very strong as well," she says. "But yeah, with Vesper I got lucky."

Bond aside, Green has, intentionally or otherwise, tended to steer clear from typical blockbuster fare – even the bigger films that sit among the idiosyncratic dramas on her CV still have a European flavour or a cult edge, her two comic-book movies being blood-splattered Frank Miller adaptations *Sin City: A Dame To Kill For* and *300: Rise Of An Empire*. Her recently completed TV hit *Penny Dreadful*, which has finished after three seasons, took a distinctly macabre approach to classic horror tropes. Green was nervous about becoming "married" to a series, but praises her character, Vanessa, as, "The meatiest role I've ever played. She's strong, fearless, vulnerable, shy, bonkers." Sounds familiar.

Green hasn't purposefully avoided obvious Hollywood blockbusters. "I should do an American comedy," she laughs. "Dye my hair blonde. That would be a great challenge. They probably don't think of me. They think I'm too weird or something." She might have never gone 'full Hollywood', but she hasn't worked in France as much as she'd have liked, name-checking directors Olivier Assayas and Jacques Audiard as auteurs she'd love to work with in her own language ("I'd be more free"). Suitable offers from that side of the Channel haven't rolled in though. "Maybe they think, 'She's gone,'" she muses. "[*That*] I'm a snob or something. I don't know. I wrote a letter to Audiard, but he never responded."

"I love the fact that she's ready to risk her life, to kill, to defend her children"

Next up, she's prepping for *Euphoria*, playing sister to Alicia Vikander as the duo travel through conflict zones together. "It's a taboo subject," she explains. "It's all about how far you go for love. I don't want to do something I've played before. I don't want to be offered a femme fatale or something."

As for what comes after that, it's an open road, but Green still has plenty of ambition. "There are so many things," she says of her to-do list. "I don't know where to start. But yeah, to get away from all the clichés that people have in their heads about me, like, I don't know... dark. *Dark* – what is dark?"

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN OPENS ON 30 SEPTEMBER.

GREEN LIGHT
From Bond girl to Burton muse and beyond.

HAWKE

ETHAN HAWKE CHATS **THE MAGNIFICENT SEVEN** AND HIS PERSPECTIVE ON ITS REMAKING.

AS TOLD TO JANE CROWTHER

"*THE MAGNIFICENT SEVEN* IS A LEGEND, RIGHT? THESE KIND OF STORIES... IT'S FOREVER PART OF STORYTELLING.

It's this idea of a few vagabonds getting their integrity back by doing something for somebody else. It's David and Goliath. It's the few overcoming the many. *A Bug's Life* is this, do you know what I mean? It's something people really relate to. But every time you tell a legend, it's got to speak to its moment in time. Watching the old [Magnificent Seven], it's just a bunch of white guys and a clichéd, moustache-twirling Mexican as a bad guy. In [*director*] Antoine [*Fuqua*]'s universe, it's going to be led by a black guy and be one of racial integration. And it's why I knew, the second I heard about, I wanted to be a part of it."

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E'S EYE

RIDE 'EM COWBOY

"[*Vincent*] D'Onofrio and I learned to ride horses together 20 years ago on *The Newton Boys*. But we did a lot better on this job. There's a whole scene at the end of the movie where I have to ride in, while firing a rifle. So it means riding no-handed. Believe it or not, it's kind of a tricky thing to do because you constantly veer the horse where you're firing. And then when they light the city on fire, it makes it really tricky! Am I good shot? You know, I was born in Texas – I did target training and stuff when I was a kid. I'm a decent shot. Chris Pratt and D'Onofrio are actually really good, as is Martin [*Sensmeier*]. So this is a competitive bunch."

GANG WARFARE

"You can't get a bunch of guys together without some kind of competition arising. But we're not gun-crazy lunatics. The safety issues are there so we were shooting blanks. Competition with blanks is an act of imagination. Stunts – that's where the competition comes. 'Well, if Pratt did that, then I want to do that. And if Denzel [*Washington*]'s going to do that, then we've got to do this...' It's all in the spirit of fun. You really get into it. Before long it's the insurance companies pulling actors out more than anything else. The research was pretty easy – to go out there and ride these trails on these beautiful horses and these old cowboys teaching us to ride. It was a fun excuse to become a good rider."

HOT IN THE CITY

"We didn't have one dippy main street built – we had a full Old West village with a blacksmiths and a Chinese laundry and a bank and a barroom and a brothel and a coffin-maker… We had a whole town and a couple hundred extras and horses and everybody in costume in 100°F heat [*in Baton Rouge, Louisiana*] for months on end. I mean, look at those photos. I've got this giant grey coat on, a vest, a tie, these wool pants and boots to my knees… I was dripping with sweat every day. But if you find that tough, you shouldn't be making a cowboy movie! Without a good set, an actor's lost, really. You can't be realistic and achieve what you want if the world you're living in is fake. There was nothing more fun than sitting in that saloon and playing cards all day. It was a world you could disappear into. Did I keep anything? Yeah, my character wore all these little gold fleur-de-lis – I kept them."

FARADAY'S LAW

CHOMPING CIGARS WITH CHRIS PRATT…

Tell us about your character…
Josh Faraday is a gambler and a drinker and a lover of cigars and the finer things in life. [*laughs*] He's a bit light-hearted in his approach, but he's got an incredibly dangerous side. When Denzel [*Washington*]'s character sees me in action for the first time, I become the first to join his group. In the course of this journey he makes a choice to face [*his*] demons and be a good guy.

What's the nature of their mission?
We see the brilliant Peter Sarsgaard and the grip he has on this town, and it's dark. His actions inspire vengeance and justice in our main character, Emma, played by the brilliant Haley Bennett. So when we meet Denzel, and Denzel meets her, her mission becomes his, and we know that's where we're headed. It's like a snowball rolling downhill: it just gets bigger and bigger and collects more and more dangerous men, because, you know, everyone is looking for a fight.

Do you think the film still has the DNA of *Seven Samurai* in it?
Absolutely! Yeah, this is a story that, at its core, is about justice and revenge and honour, really, which is what Kurosawa's movie is about. It's seven distinctly different people fighting for different reasons. There's a certain mood to it that's really beautiful. Antoine [*Fuqua*]'s a big film buff. He loves westerns and he loves Kurosawa.

Antoine said your role corresponds to Steve McQueens's character in the original. How does that feel?
Yeah, that's a pretty awesome comparison. Going into it, I intentionally didn't re-watch *The Magnificent Seven* because I didn't want to feel boxed in to anything that any of the characters did. I wanted to have the freedom to do what we wanted to do.

Does it help when you're riding horses and shooting guns for real, as opposed to using CGI and stunt doubles?
It really does. It's actually refreshing. Our set was real. We were shooting with all practical effects, real stunts, in a town that we built, on real horses, shooting real guns. I mean, it felt very authentic. When you're surrounded by that type of reality, you just immerse yourself, it makes it easier than having to act up to the green screen.

What was it like the first time the seven of you were all together?
Oh, man, there was this moment where we were walking down the town, devising a plan, and there's the seven of us all lined up in a row. We're just walking down the road, saying whatever we want. It was awesome! I was smoking a cigar, standing next to Denzel Washington, Ethan Hawke, Vincent D'Onofrio and all the other cast members, and there was dust everywhere. Man, it was really, really, really, cool – definitely a 'pinch me' moment.

HALEY'S COMET

MEET STAR-IN-ASCENT MS BENNETT...

How was filming with *The Magnificent Seven* guys on location?

Like taking a heat bath. There's a term: it's like the devil came up from Hell and turned his ass crack on Earth! The men would take off their hats. Mine would just stick in my hair, which was gross. But [*my character*] was a lady, so I was stuck wearing so many layers of clothes.

She may be a lady but she can hold her own...

That was important to everybody, that Emma isn't just an embellishment along for the ride. She really gets involved and takes charge. We get to break that stereotype here.

Did you go to cowboy boot camp?

Yeah, I spent about three hours, four times a week; three months leading up to the shoot training. I did the gun training and also I boxed with Terry [*Claybon*] – I didn't want my arms to look too slender and elegant. I don't want to brag, but I'm pretty good with a shotgun. [*laughs*] When I go home to Ohio, I'm like, "Yeah, can we get our guns and go shooting in the backyard?"

Who'd make the best cowboy of the cast?

If you were lost out on the frontiers, Chris [*Pratt*] would be a pretty good advocate, because he's a hunter. You would get fed. He'd fish or shoot a moose.

Next up you have *The Girl On The Train*...

The movie gods are really shining down on me! I read the book while shooting *The Magnificent Seven*. I was working with an all-male cast, and I just wanted some femininity in my everyday life! I read the book in two days and a week later I got a call that [*director*] Tate Taylor wanted to meet me. He lives in Wyolah in Mississippi, which was a three-hour drive from Louisiana, so I drove to meet him. We got on...

Then it's from thriller to real-life drama in *Thank You For Your Service*...

I play the wife of a soldier who comes home from Iraq, very damaged. But it's really a story that follows the battalion that comes home from Iraq, their lives are just falling apart at the seams; and how they get back on track, or how they just completely veer from it. I shot all these back to back – I didn't have more than two weeks between films. What's next? A Negroni [*cocktail*]. I'm going to Italy to drink Negronis!

HELLO TO GOODNIGHT ROBICHEAUX

"I really just used his name [*to find my character*], which I thought was so brilliant! I thought it was so interesting that Denzel would be this African American bounty hunter riding with a redneck, former rebel army soldier. We just worked up a backstory for us that made sense – most of which isn't even in the movie. A good friend of mine lives in Louisiana and I told him about my character. He said to me, 'Well, you know, a faint heart never fucked a bobcat.' I built a whole character around that expression. I always [*tweak dialogue*], it's just part of my process. One time we were doing a scene where I'm teaching the guys to shoot. One of the extras' guns accidentally went off. So in character, I chewed him out. Antoine loved it so much we put it in the script."

RE-TEAMING WITH ANTOINE FUQUA

"He's still the fiery, passionate young man that I met when I was auditioning for *Training Day*. He's always had a gift with the way he moves the camera. He can write with the camera, and most people can't. He's just a lot more experienced now, and a more savvy leader. The size, scope and expectation placed on this project can't be underestimated. There was a lot of pressure and there's a lot of egos. Most of the time when people try to do westerns, they're either too awed by the grandeur and the scope, or they're glib and ironic. But Antoine… he has Howard Hawks and John Ford, Sergio Leone, Quentin Tarantino, Sam Peckinpah – he's got them all in his brain. If you really watch *The Equalizer*, it's a western. When I was at the premiere, Antoine said to me, 'You know, I'm doing a western – *The Magnificent Seven*.' I was like, 'Well, I better be in that.'"

BACK IN THE SADDLE WITH TRAINING DAY PARTNER DENZEL WASHINGTON

"Reuniting with Denzel is reason alone to do the film. It's a scary thing to try to do, to revisit a collaboration that was so successful. And if people see us together, they think of that movie. So we knew it had to be something extremely different – you couldn't do another cop movie. But it seemed this was different enough and it seemed like we could use the backstory. There's a subconscious to every film, and in the film, Denzel and I's characters are old friends. And so, I think for the audience to see the two of us, knowing how long we've known each other, it suits the film."

SEVEN HEAVEN

"I remember this particular day, the first time all seven of us were on set, and Antoine put these giant speakers into one of these old saloons and was blasting the music from *The Magnificent Seven* as we walked down the street. It gave us all a swagger – I think that was Antoine's way of just shouting, 'Hey, let's own this thing.' You know, it's pretty fucking fun. There's a lot of stuff that comes with my profession that's not fun. But this is the stuff that… not to be corny, but it really is the stuff that dreams are made of – to be a part of a team this good. There's so much negative stuff in the press about racial relations and stuff. To have a Korean actor, a Latin American, an African American, a Native American and a big crazy Italian and I'm playing a redneck… we had a whole bunch. It was fun, but it had purpose – besides making us feel like studs."

THE MAGNIFICENT SEVEN OPENS ON 23 SEPTEMBER.

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Man of Steele

Former underwear model turned TV psycho and cinematic sex symbol, **JAMIE DORNAN** doesn't want to be pigeon-holed as Anastasia Steele's hunk. As The Fall returns and Christian Grey goes Fifty Shades Darker, Total Film catches up with an ambitious actor with a busy slate, determined to break out of his sex symbol stereotype.

WORDS JAMIE GRAHAM **PORTRAIT** JAY BROOKS

With his granite features, immaculate suits and buttoned-up emotions, Christian Grey really is fifty shades of grey... at least until he gets into his red room of pain and lets it all hang out. Jamie Dornan, the 34-year-old model-turned-actor who rocketed from Holywood, Northern Ireland to Hollywood to play him, makes for a rather more colourful encounter. He is, in short, not at all what you expect.

"Someone's just told me I've come runner-up to Tom Hiddleston in 'rear of the year'," he shares, genuinely perplexed (as are we – he should have been number one). "I don't think, as an actor, you set out to achieve that. Truth be told, I pay no fucking notice."

But surely it meant something, in the heyday of modelling for Calvin Klein, Hugo Boss and Armani, to be labelled 'The Golden Torso' by *The New York Times*? "I never had a big plan to do modelling," he shrugs. "I got coerced into it. I never fully committed, and my attitude was a bit shit. I was always trying to do the acting thing. But I didn't get training. Some of my least favourite actors – boring, predictable – went to RADA and shit. Acting is instinctual." He grins. "Though you'd never see me trying to do Shakespeare anywhere near Stratford because I'm not trained and I'd make a fucking idiot out of myself."

Relaxed, strikingly down-to-earth and, to put it mildly, garrulous, Dornan delivers such vivid comments damn near every time he opens his mouth. "I didn't ask Kim Basinger about *9½ Weeks*," he admits when quizzed about teaming up with the '80s steam queen on supersequel *Fifty Shades Darker*. "I didn't have big enough balls, in the way that maybe someone won't be able to look me in the eye one day and talk about *Fifty Shades*."

Total Film is looking Dornan in the eye, sort of. Today's chat is happening via Skype. He's sitting in the living room of his rustic house in south-east England, dressed down in a navy blue t-shirt and trying to maintain equilibrium when his two-year-old daughter wanders into the room naked and starts hammering on the piano. At *TF*'s end, events take an alarming turn when the dog humps the beanbag. There is no time for distractions, however: Dornan has a raft of fascinating projects to tell us about.

First up, released within a week of each other at the start of September, are *Anthropoid* and *The 9th Life Of Louis Drax*. The former is the true-life tale

Jay Brooks/Camera Press

of the daring WW2 mission to assassinate SS General Reinhard Heydrich, third-in-command of the Third Reich and prime architect of the Final Solution. Sean Ellis' follow-up to his award-winning 2013 crime-drama *Metro Manila*, it sees Dornan and Cillian Murphy play, respectively, the Slovakian and Czech soldiers charged with completing the kamikaze mission. *The 9th Life Of Louis Drax*, meanwhile, is a mystery-thriller based on the bestseller by Liz Jensen and directed by Alexandre Aja (*Switchblade Romance*, *Horns*). It gifts Dornan the lead role of a comatose boy's doctor who's determined to find out the true circumstances of the child's 'accident' – a quest that takes bizarre turns when reality bleeds into fantasy in a manner not dissimilar to Guillermo del Toro's *Pan's Labyrinth*.

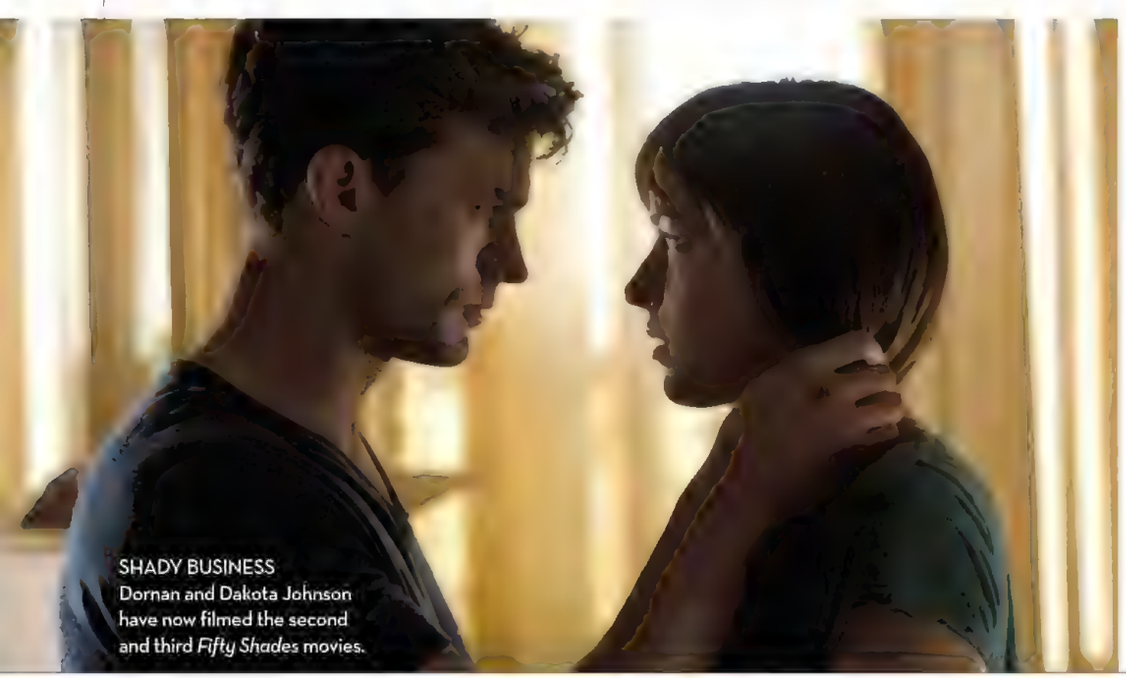
"I'd just seen *Metro Manila* before I got sent the script, so it felt like this serendipitous thing," Dornan says of *Anthropoid*. "I was banging on to my wife about how much I'd love to work with Sean Ellis. To be honest, it could have been a short film about a man waiting for a number 52 bus. But I do like the idea of playing people that actually existed. *Fifty Shades* is fantasy, fictional, out there..." He laughs, rubs at his jaw. "I feel like I want to do real stuff. The guy I played in *Marie Antoinette* was real but he died years and years ago." Another laugh. "I *loved* this story. I thought it could touch people. Human characters with human flaws. I was very excited to play someone vulnerable. I'm used to playing people who are controlling."

'I like playing people that existed. I want to do real stuff. Play human characters with human flaws'

And *Drax*? "I'd never read anything like it. Clever and unique. I did think we would have a task on our hands in terms of how to marry the supernatural aspect of it with the straight story. For me, it's again a total departure from anything I've done. And that's what I want to do – keep playing characters that are different."

There are exceptions, of course. One of these is Christian Grey, who Dornan last week finished portraying in sequels *Fifty Shades Darker* and *Fifty Shades Freed*, shot back-to-back. The other is the role that accelerated his acting career: serial killer Paul Spector in BBC2's riveting cat-and-mouse crime series *The Fall*.

"I knew it was great, based on the scripts," he says. "I had never been up for anything like that. And I'd never had someone see that in me, that I could play menace or darkness. If you come from modelling, you only get offered certain jobs... boyfriend... you know, the usual shit." He pauses. "I actually auditioned for another part. For a policeman. Whatever I did, I convinced them I was a psychopath."



SHADY BUSINESS
Dornan and Dakota Johnson have now filmed the second and third *Fifty Shades* movies.

Dornan as Dr Allan Pascal in supernatural thriller *The 9th Life Of Louis Drax*

For two series now, Spector – counsellor, family man, slayer of young women – has tormented the coolly charismatic DSI Stella Gibson (Gillian Anderson). The finale of Season 2 suggested that their dance of death was over (no spoilers here). Then came the announcement that both would return in Season 3…

"There's a twisty element to it that you will not see coming," Dornan promises, his words finally slowing as he chooses them carefully. "It's certainly… a very interesting place to take it. I mean, I couldn't believe it when Allan Cubitt, who created it, told me what happens with my character. That's all I can really say."

Fine – he's clearly uncomfortable saying even one word more. But let's just make him *really* squirm before moving on to the *Fifty Shades* movies: how does it feel to have so many viewers find the character that he describes as a "sick, sick man" so very, very hot?

The biggest laugh yet. "It says more about them, doesn't it? Fuck, I don't know what to say about that really. Look, if he has that effect on people, I would hope that comes more from us trying to give him some kind of charm and making him someone who is relatable, fancy-able, who could live next door to you, who could be your bereavement counsellor, which is all in the story. I hope, I hope." He takes a breath, shudders, and then adds, rather worryingly, "He's the one character I find hard to shake off."

KEEPING BUSY (top) Alongside Cillian Murphy in *Anthropoid*; (above) with Conor MacNeill in siege drama *Jadotville*; (below) returning as Spector in *The Fall* Season 3.

Still, Dornan insists you have to be fearless about full-heartedly embracing such challenging or risqué material as *The Fall* and *Fifty Shades*. The first *Fifty Shades* introduced billionaire Christian Grey as he demonstrated his kinks to virginal student Anastasia Steele (Dakota Johnson), making her blush at both ends. It failed to satisfy reviewers but went all the way at the box office, taking $571m. *Fifty Shades Darker* is set to penetrate deeper.

"It opens doors in terms of getting a better understanding of why he is the way he is, and why he feels the need to control. But we also get to see more of what the books would say is a 'vanilla relationship'. We get to see more of him and Anna having a regular existence, a relationship. But then things happen along the way to test that…"

One of the things that happens is that Christian's business partner, Elena Lincoln (Basinger), enters the picture – as readers of E.L. James' trilogy of bestselling books will know, she is the older woman who first introduced Master Grey to the pleasures (and pains) of BDSM. But there are key changes behind the camera, too: James Foley (*Glengarry Glen Ross*, *Fear*) took over the directorial reins from Sam Taylor-Johnson, who didn't have the smoothest of relationships with E.L. James; and the screenplay was this time penned by James' husband, Niall Leonard (TV shows *Wild At Heart* and *Wire In The Blood*). Is it fair to say that the author, like her male protagonist, is something of a control freak?

"These are Erika's babies," Dornan says. "She's very right to have a strong opinion on all things *Fifty Shades*. But Erika and James Foley have a good relationship. They get on very well. He brings a different energy. He's going to put his own stamp on it."

With all this work (there's also Netflix premiere *Jadotville*, about 155 Irish troops who were besieged by thousands of French, Belgian and Rhodesian mercenaries in the Congo in 1961), you have to wonder if he ever gets a second to himself. The answer is no, but mainly because he has two young children with his English actress/musician wife, Amelia Warner.

"I have the quietest family life," he says. "My wife and I were watching a movie last night. We got the kids to bed and I had a glass of red wine in my hand. I was like, 'Fuck, I don't even think I can finish this. What's the time?' It was 8.30. I was like, 'Is it too early to go to bed?' She was like, 'We can't go to bed before nine.' We just about scraped it. I was holding my eyelids open."

Jamie Dornan: sex symbol, leading man, tucked up asleep by 9pm. Like we said – not at all what you'd expect.

THE 9TH LIFE OF LOUIS DRAX OPENS 2 SEPTEMBER. ANTHROPOID OPENS 9 SEPTEMBER. THE FALL SEASON 3 PREMIERES ON BBC2 LATER THIS YEAR. JADOTVILLE PREMIERES ON NETFLIX THIS AUTUMN. FIFTY SHADES DARKER OPENS ON 10 FEBRUARY 2017.

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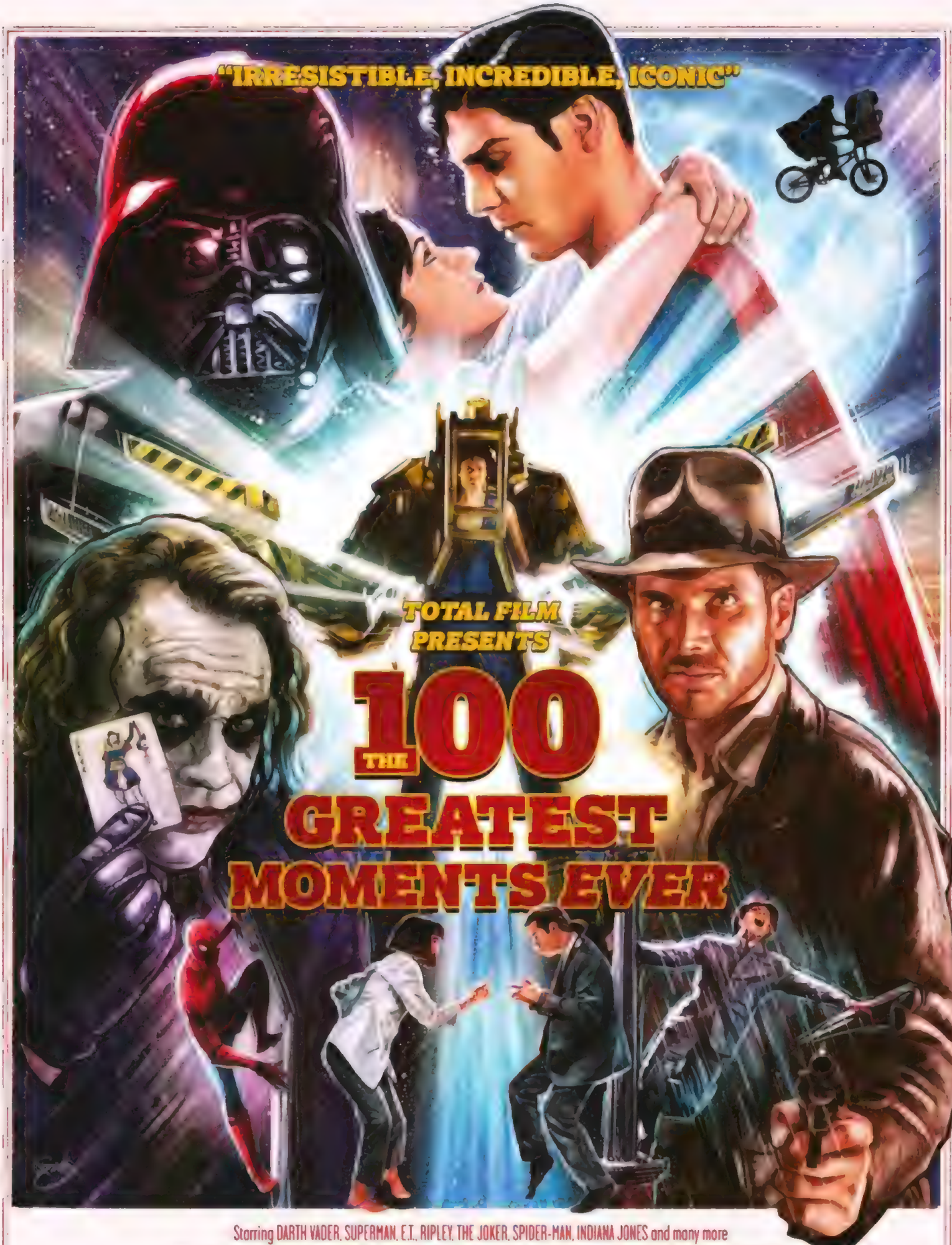

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01 "I AM MAXIMUS DECIMUS MERIDIUS..."

Gladiator, 2000

Having survived certain death in the Colosseum, Russell Crowe's soldier turned gladiator comes face to masked face with Roman emperor Commodus (Joaquin Phoenix), the ruler responsible for both his reversal of fortune and the deaths of his wife and son. Ordered to remove his helmet, Crowe does so and fixes his nemesis with a steely stare.

"My name is Maximus Decimus Meridius," he announces. "Commander of the armies of the north, general of the Felix legions, loyal servant to the true emperor, Marcus Aurelius. Father to a murdered son. Husband to a murdered wife. And I will have my vengeance, in this life of the next."

A great speech, right? Not according to Crowe, who initially refused to say the last line of that legendary address. "Your lines are garbage," he told screenwriter William Nicholson. "But I'm the greatest actor in the world, and I can make even garbage sound good..."

02 "HEEEERE'S JOHNNY!"

The Shining, 1980

Jack Nicholson smashes through the bathroom door and bellows the catchphrase from *The Tonight Show With Johnny Carson* at a cowering Shelley Duvall. Legend has it that a young Simon Cowell, working as a runner, was charged with polishing Nicholson's axe.

03 HORSE'S HEAD

The Godfather, 1972

No wonder Jack Woltz (John Marley) looks shocked to discover the severed head of prized racehorse Khartoum on his blood-soaked bed sheets. Though a fake head was used for rehearsals, a real one was borrowed from a slaughterhouse for the actual shoot.

04 CHESS WITH DEATH

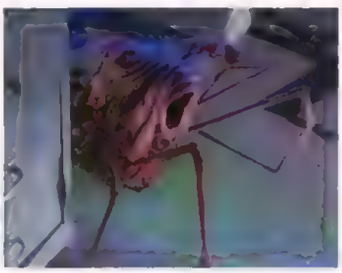
The Seventh Seal, 1957

Medieval knight Max von Sydow forestalls his fate by challenging black-cowled, white-faced Death to a game of chess on a desolate beach. Much parodied, most famously so in *Bill & Ted's Bogus Journey*, in which Death is defeated at *Battleship*, *Clue* and *Twister*.

05 SPIDER HEAD

The Thing, 1982

Puppets, hydraulics, latex, melted bubblegum, KY Jelly... Make-up maestro Rob Bottin threw everything into *The Thing*'s creature effects. The standout scene sees a decapitated head sprout legs and scuttle away. "I didn't want a guy in a suit," shrugged John Carpenter.



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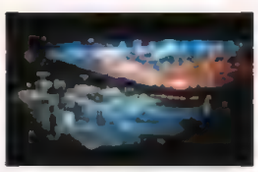
KISS AND HEAD STOMP

Drive, 2011

06 Swooning romance segues into sickening violence, as Nicolas Winding Refn's sublimely composed shocker gets Ryan Gosling's Driver locking lips with Carey Mulligan in slo-mo elevator bliss. Fifteen squelchy stomps on a hitman later, she's not the only one reeling...



MOTHERSHIP

Close Encounters Of The Third Kind, 1977

07 A composite of real location shots, actors in a hangar and stunning model work provide one of cinema's all-time wow moments, as the blazing mothership lands at Devil's Tower. John Williams' blaring five-note communication shakes viewers' souls all the more.

ROSEBUD

Citizen Kane, 1941

08 The elevated camera swoops over mountains of discarded mementos to focus on Charlie Kane's childhood sled, Rosebud, just as it's tossed in the furnace. This final-shot reveal explains everything and nothing – Orson Welles later dismissed it as "dollar-book Freud".

DAVID LOWERY

MOVIE MOMENTS

09 SWORD FIGHT

The Princess Bride (1987)

A whirling mix of flashing blades and zinging banter, William Goldman's left-hand-right-hand homage to classic Hollywood swordplay is the consummate clash.

10 JOHNNY BOY'S ENTRANCE

Mean Streets, 1973

'Jumpin' Jack Flash' bastards: as the Stones burn and the screen glows blood-red, the Scorsese/De Niro bromance swaggers to rock 'n' roll stardom.

11 MINI STONEHENGE

This Is Spinal Tap, 1984

Mock-rock's dolts set a cringe-com standard with ill-measured Stonehenge stage designs. Various subsequent life-mirrors-art stage-prop upsets (U2, Black Sabbath...) proved *Tap*'s prescience.

12 'WHAT'S YOUR FAVOURITE SCARY MOVIE?'

Scream, 1996

Drew Barrymore gets a killer call in the opening scene of Wes Craven's blade-sharp post-modern love letter to slasher movies.

13 MAD AS HELL

Network, 1976

TV anchorman Howard Beale (Peter Finch) rants on-air. Audiences agree: they won't take this any more. Sidney Lumet's satire now looks like documentary.

14 CARL AND ELLIE

Up, 2009

Backstory as artful heartbreaker. Pixar mines deep feelings and subtle storytelling in a masterful, wordless montage about a marriage's highs and lows.

15 LIQUID METAL

Terminator 2: Judgment Day, 1991

When Robert Patrick's T-1000 emerges from the truck explosion turning from thermometer mercury to man, digital FX came gloriously, gloopily of age.

16 HAMMER TIME

Oldboy, 2003

Ex-prisoner Oh Dae-Su (Choi Min-sik) unleashes furious vengeance, with a flurry of blows that builds from balletic to biblical.

17 BLOWING UP BRIDGE

The Bridge On The River Kwai, 1957

Building the bridge for David Lean's Oscar-laden WW2 epic took eight months, $250,000 and 48 elephants. Its destruction took a mere 30 seconds.

18 STAY PUFT

Ghostbusters, 1984

Stomping around NYC like a confectionery King Kong, the 100ft marshmallow brand mascot is one of *GB*'s most enduring images.

19 SHOWER SCENE

Psycho, 1960

No one saw it coming – the heroine of the movie stepping into a purifying shower midway through the narrative, only to be frenziedly hacked to death. We also never see the knife enter flesh; all the cuts (more than 70) were done in the edit suite, with Bernard Herrmann's stabbing strings intensifying the assault until a disturbing amount of blood (actually Bosco chocolate sauce) swirls down the plughole. Viewers weren't the only ones traumatised: "I stopped taking showers and I take baths, only baths," Janet Leigh later revealed.

20 CHOPPER ATTACK

Apocalypse Now, 1979

This 12-minute assault on a Vietnam village is the most extraordinary sequence in an extraordinary film. Blasting Wagner's 'Ride Of The Valkyries' as they swoop in to unleash hell, the Hueys then napalm the Viet Cong mortars (1,200 gallons of gasoline account for the towering flames) to clear the way for some celebratory surfing. The choppers were provided by Philippine President Ferdinand Marcos, but – involved in a real war as Marcos looked to quell a revolt in the south – they frequently failed to turn up or flew off prematurely.

ALICIA VIKANDER

21 MONROE ON THE SUBWAY GRATE

The Seven Year Itch, 1955

Thousands of onlookers turned up on 15 September 1954 to watch Marilyn Monroe stand on a New York subway grate and have her dress billowed up by blasts of air. So many, in fact, that the resulting footage was unusable, obliging director Billy Wilder to recreate the scene on the Fox backlot in Los Angeles. "I hate the term photo-op, but this was certainly the most important photo-op ever staged," says agency photographer George Zimbel, one of 20 or so snappers on hand to record the iconic moment for posterity.

22 DANCE OF THE RED SHOES

The Red Shoes, 1948

Injecting a note of real horror into Powell and Pressburger's dark, surrealism-tinged fairytale of a ballerina caught between the demands of her art and her heart, Moira Shearer's broken-hearted dancer finds her feet demonically possessed. As the red ballet slippers whirl her out of the theatre, in a real-life recreation of the dance-to-the-death of her most famous role, in *The Red Shoes*, dancing has never looked so terrifying. Martin Scorsese, who knows a thing or two about such things, declared this one of the most beautiful Technicolor movies in the history of cinema.

MOTORBIKE JUMP

The Great Escape, 1963

With a veritable legion of Nazi soldiers on his tail, 'Cooler King' Hilts (Steve McQueen) revs up his stolen Triumph Trophy motorcycle and makes a daring leap for freedom in Switzerland over a barbed-wire fence. McQueen was eager to do the stunt himself but ultimately gave way to his chum Bud Ekins, a motorbike dealer and racer who went on to double for the actor again in *Bullitt*. "Afterwards, the assistant director came up to me and said, 'Well, that's a $1,000 jump if I ever saw one,'" recalls Ekins.

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24 BREAD ROLLS
The Gold Rush, 1925
To enchant Georgia Hale, Charlie Chaplin's Lone Prospector takes two forks, impales a bread roll on each, and has them do a dance.

25 KEYZER SÖZE REVEAL
The Usual Suspects, 1995
Exiting his police interrogation, Verbal Kint (Kevin Spacey) shakes off his limp and is revealed as mastermind Keyzer Söze. Or is he?

26 WOODCHIPPER
Fargo, 1996
Body disposal, Coen brothers-style, as Steve Buscemi's remains are shredded and splattered in the snow. Only one foot to go...

27 HEAD IN BOX
Seven, 1995
Test audiences were so upset by Gwynnie's box bow-out, we almost got a dog's head instead. Thankfully, Brad Pitt fought to keep her in there.

28 POLICE SHOOTOUT
The Terminator, 1984
Arnie ad-libbed his most famous line (it was originally "I'll come back"), sparking one of cinema's most iconic shootouts.

29 DEER DEPARTED
Bambi, 1942
From spring grass to a booming gunshot. Bambi finds himself alone with the snow. "Your mother can't be with you anymore," he's told. Sniff.

30 GUN VS SWORD
Raiders Of The Lost Ark, 1981
Suffering food poisoning, Harrison Ford suggested "shooting the sucker" in place of a planned sword fight with a showy swordsman. History made.

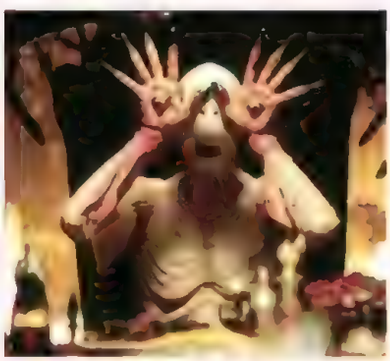
31 HEAD-SPINNER
The Exorcist, 1973
Spewing blasphemy at Father Merrin (Max von Sydow), Regan (Linda Blair) pauses only to rotate her creaking neck through 360 degrees.

32 RUNNING UP STEPS
Rocky, 1976
"Gonna fly now," hums the soundtrack as Sly mounts the steps at Philly's Museum of Art. Almost 40 years later, Creed's final scene provided a poignant counterpoint.

33 RE-ENTERING EARTH'S ATMOSPHERE
Gravity, 2013
Sandra Bullock's tested astronaut finally burns through to home, crash landing in a lake and clambering, wobbly as a newborn lamb, reborn, to the shore.

DADDY DARTH
Star Wars: Episode V - The Empire Strikes Back, 1980

34 J.J. Abrams' spoiler control can't match George Lucas' Jedi-class secrecy. Another line was scripted ("Obi-Wan killed your father...") for *Empire*'s climax; Darth Vader actor David Prowse wasn't told the truth. Maxing its impact, the stand-off steams with space-gothic symbolism: looming corridors, giddy gantries. This was the fight that fans wanted... Then, as Mark Hamill (who *did* know) acts up a storm, Vader drops the depth-charge we never knew we needed: "No – I am your father." In that much-misquoted bombshell, Lucas hit the emotional hyperdrive.



THE PALE MAN
Pan's Labyrinth, 2006

35 Mournful and malevolent, the Pale Man is a blank-faced monstrosity whose hanging flesh shrouds a gaunt torso atop bone-thin legs. Before him sits an untouched banquet, for it is children he feeds on. When heroine Ofelia (Ivana Baquero) steals a grape, the Pale Man awakens, squishes a pair of eyeballs in his palms and mercilessly stalks her. Guillermo del Toro says, "I felt it was more disgusting for the creature to be feeble and horribly hungry and cruel, than for it to be strong."

"TEARS IN RAIN"
Blade Runner, 1982

36 As legend would have it, the greatest soliloquy in sci-fi history was improvised by Rutger Hauer on the eve of filming. The truth is less poetic – Hauer hacked Roy Batty's lengthy monologue down to its bare essentials and added a killer final line: "All those moments will be lost in time, like tears... in... rain." His instincts were on the money – it's a moment of soaring humanity, cementing *Blade Runner* as a work of profound substance and giving its head replicant an iconic send-off.

MATT DAMON

every time I see it."

37 THE OPENING
Star Wars: Episode IV – A New Hope, 1977
A star-studded stretch of space is dwarfed by a barrelling Star Destroyer, which obliterates half the screen as it rumbles overhead.

38 "YOU MANIACS!"
Planet Of The Apes, 1968
Astronaut Charlton Heston buckles before the Statue of Liberty – a sandy rug-pull so immense novelist Pierre Boulle wished he'd written it in the original book.

39 BEACH ASSAULT
Saving Private Ryan, 1998
More than 1,000 extras, some of them actual amputees, participated in Steven Spielberg's visceral recreation of the Omaha Beach landings.

40 L-TRAIN CHASE
The French Connection, 1971
Not every collision was planned in the scene in which 'Popeye' Doyle tries to keep pace with an elevated subway car.

41 TWIST CONTEST
Pulp Fiction, 1994
Travolta and Thurman don't just twist to Chuck Berry. They also throw in the Swim, the Hitchhiker and the Batusi.

42 SEX SCENE
Don't Look Now, 1973
Donald Sutherland and Julie Christie's love-making looked so authentic they've spent the last 40 years denying they really did it.

43 "I'M SPARTACUS!"
Spartacus, 1960
Stanley Kubrick felt the scene where the slaves claim to be Spartacus was "a stupid idea". Kirk Douglas overruled him.

44 ANGEL BELLS
It's A Wonderful Life, 1946
Karolyn Grimes, now 76, still gets asked to recite Zuzu Bailey's famous line about angels getting wings whenever bells ring.

45 GRAVEYARD SHOOTOUT
The Good, The Bad And The Ugly, 1966
Three men, three pistols and 96 edits. Not for nothing does Quentin Tarantino call this "the greatest moment of cinema since its invention".

46 CROP DUSTER
North By Northwest, 1959
Lured to the middle of nowhere, Cary Grant is relentlessly pursued by a biplane in one of Hitchcock's tensest set-pieces.

BUCKET OF BLOOD
Carrie, 1976

47 Poor Carrie White's worst fear ("They're all gonna laugh at you!") comes true when, moments after being crowned Prom Queen, she's drenched head to toe with a bucket of pig's blood. Karo syrup and food colouring provided the claret, though Sissy Spacek, who rubbed Vaseline in her hair to audition for the role of Carrie, volunteered to be dunked in the real stuff. She also insisted that her own hand was used for the movie's famous shock ending, gamely enduring a live burial and waiting without complaint until action was called.

HARRY LIME APPEARS
The Third Man, 1949

48 "Oh, God, so many cats," recalled Carol Reed of directing moggies in his Viennese noir's skin-tingling centrepiece. Helming Orson Welles was hardly easier: time-keeping wasn't the man's main virtue. But Welles made a date for his first appearance as Harry Lime, a post-war racketeer thought dead. The setup is delicious: cats, shadows, shoes, light and... action! Welles grabs his moment like a cat takes a mouse, eyes twinkling and smirk curling. Cinematic reveals don't come more devilishly charismatic.

E.T. FLIES
E.T. The Extra-Terrestrial, 1982

49 Universal Studios honcho Sid Sheinberg compared watching Steven Spielberg's fable of intergalactic friendship to "a religious experience". But E.T.'s most transcendent moments took root in grounding reality. While Spielberg drew on his parents' divorce, effects supervisor Dennis Muren sought out the best real Moon view for the shot of E.T. and Elliott taking flight. Mixing Go Motion effects and earthy realism with the swoon 'n' soar of John Williams' score, Spielberg gave us a heart-lifting epiphany we could believe in.

ANTOINE FUQUA

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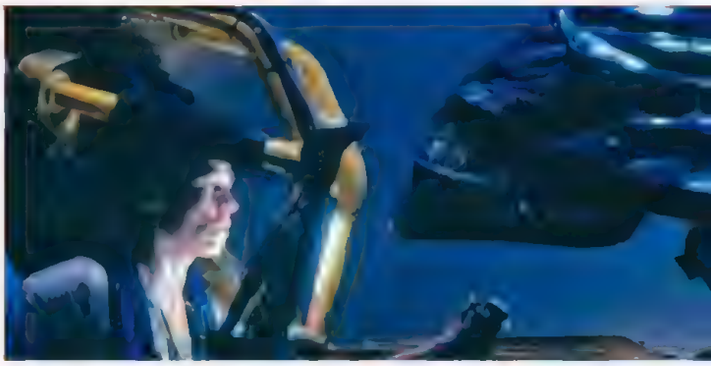
FAKE ORGASM

When Harry Met Sally, 1989

50 Reiner's wry, evergreen romantic comedy turns its satire on relationships deliciously salty, over sandwiches at Katz's Delicatessen in Manhattan. Determined to prove to Billy Crystal's self-styled playboy that women hoodwink him in bed, Meg Ryan's prim best friend fakes a table-beating, hollering good time, fully clothed, before returning calmly to her coleslaw. It took Rob Reiner a day of demonstrating the full-on moaning fakery he wanted to get the shy Ryan to strut her stuff. And yes, it's the director's own mother who insists that "I'll have what she's having".

ROONEY MARA



"GET AWAY FROM HER, YOU BITCH!"

Aliens, 1986

51 The standout moment in the mother of all sci-fi sequels, Ripley's Power Loader-assisted scrap with Aliens' queen xeno is a supremely thrilling climax to an action classic. Cameron sews the seeds of the standoff, meticulously building to a meeting of the matriarchs – one avenging the flame-grilling of her repulsive offspring, the other fighting tooth and mechanical claw to save her surrogate daughter after losing her own to a cruel twist of time. Masterfully realised, it's kicked off with a one-liner so good it's entered pop-culture legend.

RENTON'S RUN

Trainspotting, 1996

52 "The idea of the opening... was that the film should *explode* into life," says director Danny Boyle. Job done, with Ewan McGregor's on-the-run Renton burning canvas as Iggy Pop's primal 'Lust For Life' speaks seize-the-now volumes. With Renton's "Choose Life" monologue shifted from the film's centre for maximum impact, the incendiary kick-start of Boyle's Irvine Welsh adap blew a righteous hole in movies: it cackled in the face of Merchant Ivory's Brit-movie monopoly and overhauled maudlin/moralising drug-pic clichés. In this hit of sound, vision and amoral energy, homegrown cinema rediscovered youth's rush.

CATBUS

My Neighbour Totoro, 1988

53 The 12-legged feline people-carrier – which reunites sisters Satsuki and Mei before taking them to see their mum in hospital – is one of the most inexplicably joyful images in Hayao Miyazaki's quiet 'picture book' classic.

TRACKING SHOT

Touch of Evil, 1958

54 Night on the Tex-Mex border. Orson Welles' noir begin with a fiendishly complex four-minute unbroken take. From the planting of something in a car, the camera cranes, tracks, pans until, just over the border, the car explodes.

BONE TO SPACESHIP

2001: A Space Odyssey, 1968

55 From the dawn of time to the future of mankind, Stanley Kubrick's opening boasts one of cinema's most audacious edits, as a primate's plaything cuts to a gliding space station. Genius.

CHESTBURSTER

Alien, 1979

56 Yes, Ridley Scott's cast knew the incubated alien would burst from John Hurt's chest. "What they didn't know," says Hurt, "was *how* it was going to happen." Just watch the blood-soaked Veronica Cartwright's reaction...

57 "JUST PUT YOUR LIPS TOGETHER AND BLOW"
To Have And Have Not, 1944
After Humphrey Bogart died, Lauren Bacall put a whistle in his coffin – a homage to this innuendo-laden, Howard Hawks-scripted exchange.

58 BLACK-AND-WHITE TO COLOUR
The Wizard Of Oz, 1939
This deft transition was achieved by having a sepia-toned Dorothy stand-in open a sepia-toned door on to a vivid Technicolor set.

59 KONG CLIMBS THE EMPIRE STATE
King Kong, 1933
What goes up, must come down – though at least Kong splats one of his killers before his heroic dying fall.

60 BASEBALL GAME NARRATION
One Flew Over The Cuckoo's Nest, 1975
Denied permission to watch a ball game, Jack Nicholson improvises his own in a riposte to Nurse Ratched's tyranny.

61 50 EGGS
Cool Hand Luke, 1967
Paul Newman only consumed eight of the 50 hard-boiled eggs his character's dared to eat in this prison drama.

62 KITCHEN FIGHT
The Raid 2, 2014
Gareth Evans' six minute, one-on-one knife fight is so electrifying you'll feel exhausted just watching it.

63 "YOU SHALL NOT PASS!"
The Lord Of The Rings: The Fellowship Of The Ring, 2001
Gandalf's self-sacrifice isn't just a special effects marvel; Ian McKellen's perfect delivery made it instantly iconic.

64 BANANA SKIN
Sleeper, 1973
Woody Allen slips, repeatedly, on the 6ft peel of a genetically modified fruit. The greatest slapstick gag in the movies?

65 MILKSHAKE
There Will Be Blood, 2008
Daniel Day-Lewis vampirically sucks oil from the earth, and souls from men. "I DRINK YOUR MILKSHAKE!" Quite.

66 TV TERROR
Ringu, 1998
Ghost girl Sadako crawls out of the TV. The film was run in reverse to accentuate the unnatural movements.

67 SHOOTOUT SUICIDE
The Wild Bunch, 1969

Sam Peckinpah's brutal Western makes good on its early promise that "if they move, kill 'em". Hopelessly outmanned and outgunned by a corrupt Mexican army, the Bunch (William Holden, Ernest Borgnine, Ben Johnson, Warren Oates) willingly embrace their fate. The vision of cowboy camaraderie gives way to a bloodbath, as they massacre a hundred soldiers while gradually being shredded in slow-motion by the crossfire. Peckinpah had six cameras running at different frame rates, cutting the footage into a balletic blur that continues to influence action directors.

68 SPLASHDANCE
Singin' In The Rain, 1952

Cinema's greatest musical number is simplicity itself: a man so happy not even a downpour can dampen his spirits. Cleverly repurposing a 1920s golden oldie for resurgent movie star Don Lockwood (Gene Kelly), the routine has effortless grace via Kelly's perfectionist choreography – finding his most pliant partner in an umbrella – and co-director Stanley Donen's swooping crane shots. They make it look easy, but the artistry belies huge difficulties: Kelly braved a fever to film the routine and the on-set water pressure kept dipping whenever Hollywood locals used their sprinklers.

EAR SLICE
Reservoir Dogs, 1992

When screw-loose bank robber Mr Blonde (Michael Madsen) takes time out to torture kidnapped cop Marvin (Kirk Baltz), it sums up debuting writer-director Quentin Tarantino's oeuvre in one ragged slice. Set to the 1970s stylings of Stealers Wheel's 'Stuck In The Middle With You', and overlaid with self-mythologisingly smart-arse dialogue as Blonde tells Marvin in detail *exactly* why he's disfiguring him – it amuses him to torture a cop – it combines horrifying violence and give-a-shit insouciance with BBFC-bothering élan. A legend was born.

THE JOKER'S PENCIL TRICK
The Dark Knight, 2008

Heath Ledger's anarchic, Oscar-winning Bat-villain had his most shocking moment with a "magic trick": a pencil, propped upright, 'disappears' when the Joker slams a thug's head onto it. Director Christopher Nolan originally didn't see the scene (conjured up by his co-writer brother Jonathan) working as scripted; Ledger insisted it stayed, and Nolan later admitted, "Now I can't think of it not being in there." It was a (bloodless) sleight-of-hand, CG-free stunt, but it helped the 12A-rated film become the BBFC's most complained-about of 2008.

PETER MILLAR

T-REX ENTRANCE
Jurassic Park, 1993

No amount of trivia about *Jurassic Park*'s suspenseful set-piece – guitar strings creating ripples in the water, the animatronic dino weighing 15,000lb, the complete lack of music – can diminish the scene's skin-prickling power. The judicious combo of CGI and live-action puppetry gives the queen of the lizards a convincing weight as she sniffs out the stranded visitors. "It's much more interesting for an audience, I think, to put a T-rex next to a modern car… things we today are familiar with," explained Steven Spielberg of the set-up.

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72 BANK SHOOTOUT

Heat, 1995

Cut to Elliot Goldenthal's tick-tock score, the 10-minute centrepiece of Michael Mann's epic cop-crook saga sees Robert De Niro and Val Kilmer's bank robbers shoot their way across downtown LA with military precision. Trained by British SAS, the actors rehearsed on combat ranges, recreating the duck-and-cover routines and learning how to handle weapons like pros. "They got so good," says Mann, "that the footage of Val Kilmer, firing in two directions and doing a reload without a cut, they used that at Fort Bragg for Special Forces training."

BATTLE OF HELM'S DEEP

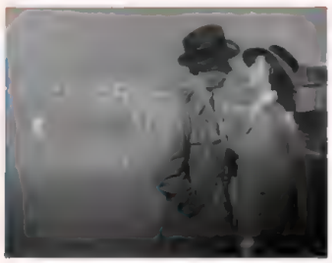
The Lord Of The Rings: The Two Towers, 2002

73 The climactic battle ensured the middle part of the trilogy was anything but middling, as hordes of Uruk-hai attack and Viggo Mortensen's Aragorn leads the defence. "We built a miniature of Helm's Deep but it was in itself about 30 or 40ft-wide," says Peter Jackson of the old-school movie magic involved. The set was polystyrene, but the sequence (shot over four months of night shoots) has a real weight to it – and it's the most atmospheric of PJ's epic battles.

BULLET TIME

The Matrix, 1999

75 While facing down a gun-toting agent on a rooftop, his own weapons long spent, Neo (Keanu Reeves) proves his superhero credentials as the Chosen One of grey-green alterna-world the Matrix. Part comic-book frame, part videogame special move, he swoops away from the impact with gravity-defying grace, dodging the bullets as they stutter past on useless CG trajectories. Since Sam Peckinpah's '60s heyday, action sequences have made use of fast cuts and slow-motion, but the Wachowski siblings were the first to actually stop time.



PLANE SEND-OFF

Casablanca, 1942

74 "I'm no good at being noble," says Rick Blaine (Humphrey Bogart) as he puts Ilsa Lund (Ingrid Bergman) on a Lisbon-bound plane with her freedom-fighter hubby at the end of Michael Curtiz's wartime romance. "But it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world." Neither Bergman, Bogart nor the midget extras placed next to the model aeroplane to create the illusion of perspective knew whom Ingrid would end up with until the scene was shot.

CLOCK DANGLE

Back To The Future, 1985

76 With just seconds before the lightning strike that will send Marty McFly (Michael J. Fox) back to the future, Doc Brown (Christopher Lloyd) finds himself hanging off a town hall clock face desperately trying to reconnect the wires that will let the electric bolt flow into the flux capacitor of Marty's speeding DeLorean. The scene was intended as a homage to Harold Lloyd's 1923 classic *Safety Last!* and is prefigured in the film's opening seconds by a snapshot of a straw-hatted gentleman holding on to a minute-hand during the ticking-timepiece montage.

77 WATER DANCE
La Dolce Vita, 1960
Marcello Mastroianni's star-struck journo is mesmerised by Anita Ekberg's air-headed American starlet, when she cavorts in Rome's Trevi Fountain.

78 WALKING AWAY
The Searchers, 1956
John Wayne's obsessive Ethan Edwards returns his niece safely home... before ambling off to 'wander between the winds'.

79 CRUCIFIXION SINGSONG
Monty Python's Life Of Brian, 1979
Crucifixee Graham Chapman looks despondent. Then Eric Idle starts to sing: "Always look on the briiight side of life..."

80 "FUNNY HOW?"
Goodfellas, 1990
Joe Pesci's Tommy DeVito pranks Ray Liotta's Henry Hill in Sonny's restaurant. "What the fuck is so funny about me?" Gulp.

81 HAN AND CHEWIE
Star Wars: Episode VII: The Force Awakens, 2015
Entering the *Millennium Falcon* stage left, Han (Harrison Ford) unleashes a roguish smile: "Chewie, we're home."

82 THE LIFT
Dirty Dancing, 1987
Jennifer Grey soars above Patrick Swayze to Bill Medley and Jennifer Warne's '(I've Had) The Time Of My Life'.

83 "NOBODY'S PERFECT"
Some Like It Hot, 1959
Joe E. Brown's response to learning his beloved 'Daphne' (Jack Lemmon) is a guy is surely the greatest last line ever.

84 "YOU'RE GONNA NEED A BIGGER BOAT"
Jaws, 1975
Roy Scheider's famous response to seeing the great white shark for the first time actually derived from an on-set catchphrase.

85 ODESSA STEPS
Battleship Potemkin, 1925
Eisenstein spawned innumerable theses, and parodies, with his epic montage of soldiers firing indiscriminately at civilians on Odessa's stone staircase.

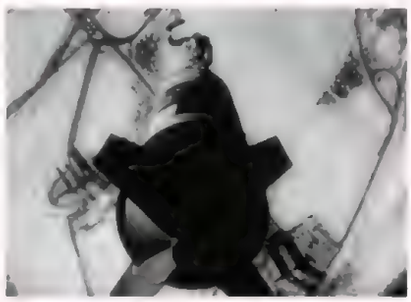
86 CHARIOT RACE
Ben-Hur, 1959
It took $4m and 10 weeks to shoot Charlton Heston's showdown with Stephen Boyd on an 18-acre set.

"NO, MR BOND..."
Goldfinger, 1964

87 "Do you expect me to talk?" says James Bond (Sean Connery) as he lies spreadeagled on a sheet of gold with a laser beam inching inexorably towards his privates. "No, Mr Bond, I expect you to die!" chuckles Auric Goldfinger (Gert Fröbe) – or rather Michael Collins, the English actor brought in to re-dub the German's dialogue. According to director Guy Hamilton, Connery was "not very happy" about the acetylene torch used to fabricate the laser illusion. "He was wondering who would give the people underneath him the cue to stop."

RIDING THE BOMB
Dr. Strangelove, 1964

88 Despite the efforts of Group Captain Mandrake (Peter Sellers) and US Prez Merkin Muffley (Sellers again), one lone bomber, its radio disabled, has got through and is heading inexorably for its Russian target. Universal nuclear destruction is assured. In the climax of Stanley Kubrick's pitch-black farce, while ex-Nazi presidential adviser Dr. Strangelove (yup, Sellers again) outlines his plan for the survival of the elite, gung-ho bomber pilot Major 'King' Kong (Slim Pickens), finding his bomb release non-functional, dons his cowboy hat, straddles the bomb and rides it whooping down. Yeeeee-haah!

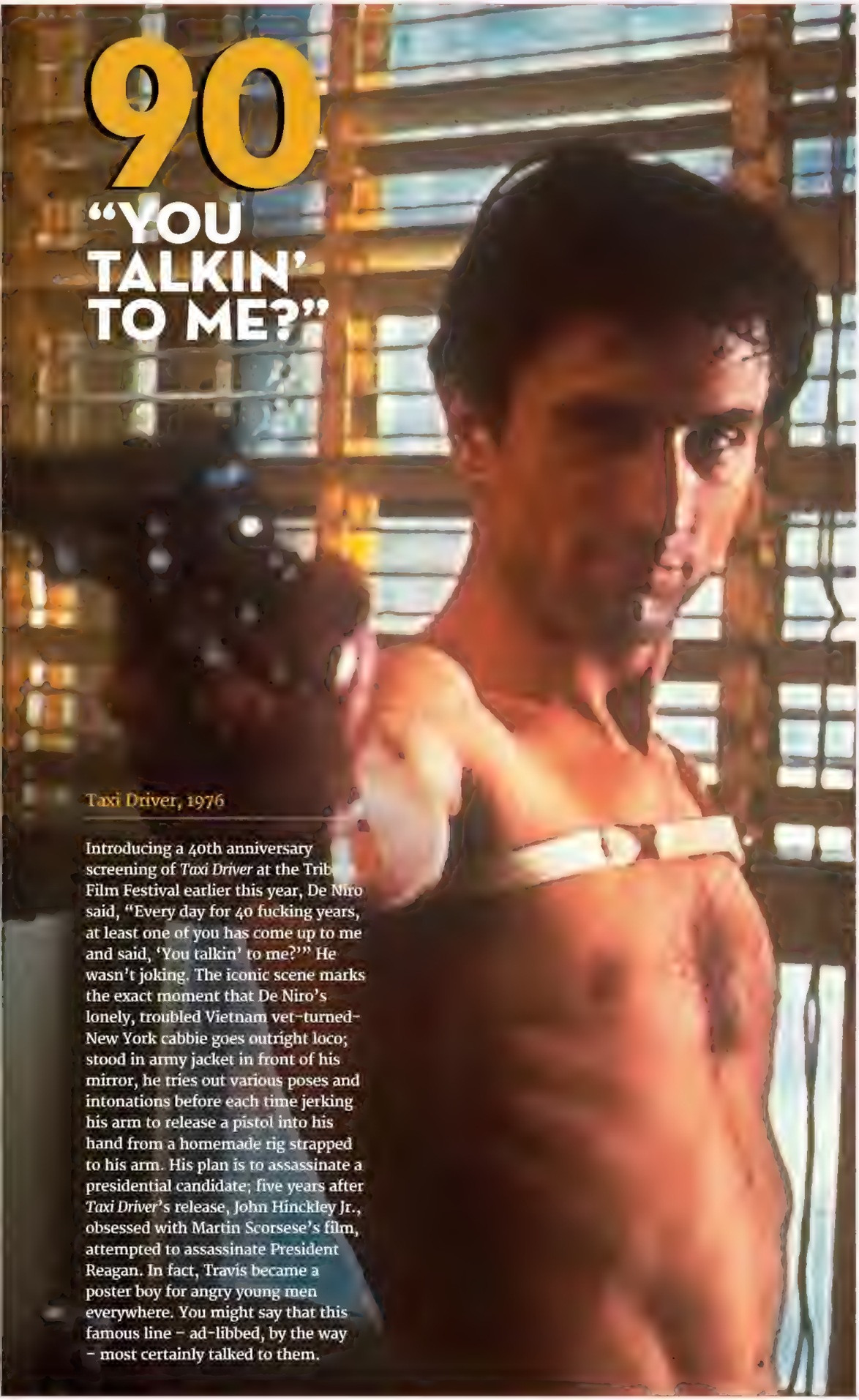


THE AIRPORT BATTLE ROYALE
Captain America: Civil War, 2016

89 Ever since the dawn of the comic-book movie boom, there's been no shortage of superpowered scraps on the big screen. The airport throwdown from *Captain America: Civil War* has them all beat. For starters it boasts a dozen combatants that, crucially, are characters we've grown to care about – not faceless Hulk fodder. And everyone gets a moment to shine, the lengthy rumble littered with deliriously gleeful beats, from the joyous introduction to Tom Holland's Amazing Spider-Man to Scott Lang's scene-stealing bout of gigantism. Superhero action doesn't get any better.

JAY BARUCHEL

90 "YOU TALKIN' TO ME?"



Taxi Driver, 1976

Introducing a 40th anniversary screening of *Taxi Driver* at the Trib Film Festival earlier this year, De Niro said, "Every day for 40 fucking years, at least one of you has come up to me and said, 'You talkin' to me?'" He wasn't joking. The iconic scene marks the exact moment that De Niro's lonely, troubled Vietnam vet-turned-New York cabbie goes outright loco; stood in army jacket in front of his mirror, he tries out various poses and intonations before each time jerking his arm to release a pistol into his hand from a homemade rig strapped to his arm. His plan is to assassinate a presidential candidate; five years after *Taxi Driver*'s release, John Hinckley Jr., obsessed with Martin Scorsese's film, attempted to assassinate President Reagan. In fact, Travis became a poster boy for angry young men everywhere. You might say that this famous line – ad-libbed, by the way – most certainly talked to them.

91 SANDSTORM
Mad Max: Fury Road, 2015
Car-mageddon goes up a gear as Furiosa drives her War Rig into an apocalyptic tornado that scatters her pursuers like ninepins.

92 RED COAT
Schindler's List, 1993
Oliwia Dabrowska was three when she played the girl whose coat catches Liam Neeson's eye as Krakow's ghetto is liquidated.

93 BUZZ FLIES
Toy Story, 1995
Buzz Lightyear "falls with style" thanks to a bouncy ball, a Hot Wheels track and a plane tethered to the ceiling.

94 DRUM SOLO
Whiplash, 2014
Miles Teller did all his own drumming in his climactic act of defiance against tyrannical music tutor Terence Fletcher (J.K. Simmons).

95 EDGE OF THE WORLD
The Truman Show, 1998
Truman (Jim Carrey) realises that his existence is finite when his schooner pierces the canvas boundary of his make-believe universe.

96 MOZART IN THE YARD
The Shawshank Redemption, 1994
It's Edith Mathis and Gundula Janowitz singing as Tim Robbins uses the Shawshank PA system to broadcast *The Marriage Of Figaro*.

97 TRANSFORMATION
An American Werewolf In London, 1981
Rick Baker won an Oscar for turning David Naughton into a werewolf – a look he based on his pet dog Bosko.

98 "YOU'VE GOT ME?"
Superman, 1978
Christopher Reeve catches Margot Kidder in mid-air in the scene that made us all believe a man really could fly.

99 THE BLACK KNIGHT
Monty Python And The Holy Grail, 1975
"It's just a flesh wound!" insists the armless Black Knight – a riposte repeated this year by David Cameron, to mock Jeremy Corbyn, during his final PMQs.

100 "I ATE HIS LIVER..."
The Silence Of The Lambs, 1991
Hannibal Lecter's liver, fava beans and Chianti recipe is more famous than anything Jamie Oliver's cooked up. The jury's out on which tastes better.

WORDS JOSH WINNING PORTRAITS ROB GREIG

> LEBOWSKI GAVE ME MY BEATLES MOMENT, MAN! IT'S GIVEN ME A LOT OF STUFF, THAT MOVIE, A LOT OF GIFTS

JEFF BRIDGES

Whether sipping White Russians in The Big Lebowski or conjuring musical alchemy in Crazy Heart, Jeff Bridges has spent six decades populating cinema with some of its most engaging characters. Born and raised in the shadow of the Hollywood Hills, Total Film discovers he's still Tinsletown's coolest Dude...

ROB GREIG / TIME OUT / CAMERA PRESS

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"You want a drink, man?" asks Jeff Bridges, ambling over to a counter in a high-end Austin hotel room. "I'll take a water just to have by me." At 66 years old, the Oscar-winner's reputation came into the room ahead of him. He's "the nicest guy in Hollywood". He's part cowboy, part hippie, all Buddhist. Mostly he's the Dude, the character he played in *The Big Lebowski* who became a pin-up for pre- and post-millennials wanting to "hang loose, man".

Meeting him in Austin's trendy Rainey Street district, *Total Film* finds he's all and none of these things. At the start of our chat, he shakes our hand – not too soft, not too firm – and relaxes into a sofa, his back to the Colorado River ("I'll let you take the view, man"), nonchalant but with eyes perpetually crinkled with curiosity. Having grown up in Hollywood, he carries an undeniable aura of glamour. His attire – knitted navy cardigan over a white shirt, jeans, comfy grey loafers – is up-market Dude, and he's uncharacteristically clean-shaven, his unruly mane tamed into ear-grazing silver waves for *Granite Mountain*, the action film he's currently shooting in New Mexico with director Joseph Kosinski, who he met on *Tron: Legacy*).

"I kind of consider myself a product of nepotism as far as my career goes," he shrugs. "My dad really encouraged my brother and I to get into acting, he loved it so much. So it's hard for me to really think of life any other way. My life seems very normal to me, but I guess I do have kind of an inside view having grown up with all that stuff."

Given his upbringing, it's fitting that the film Bridges is promoting today – dusty drama *Hell Or High Water*, from *Starred Up* director David Mackenzie – hinges on family. As edge-of-retirement Texas Ranger Marcus, Bridges pursues two bank-robbing brothers (Chris Pine and Ben Foster) across state, following a trail of dollar bills and bodies. Combustive, funny, sad, it's about desperate people and family and life's changing seasons, themes that have followed Bridges through a career that's seen him lend some soul to quirky dramas (*Crazy Heart*, *The Fisher King*), heft to action flicks (*Tron*, *King Kong*) and roguish charm whether playing a goodie (*Starman*, *Thunderbolt And Lightfoot*) or a baddie (*The Vanishing*, *Iron Man*).

Family, though, is the cornerstone of Bridges' career. Married 39 years (to Susan Geston, who he met while filming *Rancho Deluxe* in 1975), he worked with his veteran father Lloyd and brother Beau numerous times (*The Fabulous Baker Boys*, *Hidden In America*). When he won the Oscar for *Crazy Heart* in 2010, having already been nominated four times over a 40-year period (he would receive a sixth nomination the following year, for *True Grit*), he pointed his trophy to the ceiling and called, "Mom and Dad! Look!"

It's this wholesome image that has earned him a place as one of America's national treasures and, despite having more than 80 credits to his name, he's not looking to slow down any time soon – though he admits retirement is something he's considered since his twenties. "I think a lot of people can relate to that idea," he muses. "Having to leave behind the thing they've done all their lives..."

What did you find interesting about Marcus in *Hell Or High Water*?
Texas Rangers are kind of the cream of the crop as far as law enforcement goes, but Marcus has reached the end of the line. As the movie begins, he's just got a letter from the higher ups telling him it's time to shut it down and retire. He's spent his whole life doing this – getting the bad guys and solving crimes – and now it's come down to this: one last hunt.

He's a guy on the knife-edge of retirement. Could you relate to that?
Yeah, I do think about that. Dependent on the day, my mind changes all the time. Making movies is funny, you use what I call a pretend muscle, you know, pretending to be somebody else, and that's fun to do for a while, but then it gets fatigued, that muscle, and you think, I'll kind of just lay it down. And other times, I think, "Gee, what a wonderful profession, I can act as an old man on my death bed!" My dad, man. [*laughs*] I remember visiting him on the set of one of the *Hot Shots* on his 85th birthday and he's swinging on a chandelier! He loved it and he turned all his kids onto making movies.

Hollywood is very much an industry, but you came into it through family. That must feel different...
Yeah, but I don't know how unique it is. I would imagine all kinds of families and

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kids put on Christmas plays and stuff. We did a lot of that. A couple of my high points in movies I've made have been working with my father. My brother on *The Fabulous Baker Boys*, and I got to work with my dad on *Tucker* and a movie called *Blown Away*…

Did working with Beau on *The Fabulous Baker Boys* make that a particularly special experience?
Oh yeah, that was like a dream come true. We'd be pinching ourselves. We had lunch every day and pinched ourselves and said, "Can you believe we get to do this? Isn't this great, man?"

Is your main *Baker* memory the fight scene that landed Beau in hospital?
Well now that you've mentioned that one, I remember that one, but there are so many great memories from that movie. Working with Steve Kloves, I think he wrote it when he was like 24 or something, directed it when he was 26 or 27. He went on to write all the *Harry Potter* screenplays. He was wonderful.

> I CONSIDER MYSELF A PRODUCT OF NEPOTISM, AS FAR AS MY CAREER GOES

Back in the '70s, despite films such as *The Last Picture Show* and *Thunderbolt And Lightfoot*, you didn't become a movie star in the vein of Al Pacino and Robert De Niro. Do you feel you were doing something different to them?
I don't know, it's kind of a mystery, I don't know what that's all about. I had as much fame as I wanted; I never craved any more than what I was getting. I thought I'd been really lucky to work with all those wonderful directors and actors I've got to work with. I look back on the movies I've made and I say, "Wow, those are pretty good!"

***The Last Picture Show* was your first big break, but you've talked about feeling like an imposter. Did the Oscar nomination justify your career to you?**
No, not really. It's funny, like most kids, you don't want to do what your parents want you to do. You wanna do your own thing, and you don't want to get a job just because of who your father is, so I had a lot of resistance to that thing. I was interested in music. My dad would say, "Oh no Jeff, don't be ridiculous, acting is so great, one day you'll get to *play* a musician!"

And he was right, you played a musician in *Crazy Heart* and won the Oscar…
That's right! Absolutely. I'm glad I listened to the old man!

So what finally convinced you to pursue acting instead of music?
I made a movie called *The Last American Hero* about Junior Johnson, the stock car racer, and like after every movie, I was saying, "I'm gonna retire, I want to do something different." I got a call from my agent who says, "I've got great news for you, John Frankenheimer wants you to play a part in *The Iceman Cometh*." This would be with Fredric March and Lee Marvin and Robert Ryan! I thought, "Huh, well, I am bushed but… maybe I'll use this as a little experiment and see if I'm built for this." I had most of my scenes with Robert Ryan who's a wonderful actor. After that experience I said, "Oh yeah, this is something I can do."

Were you pleased with how the film turned out in the end?
When I look back on it I didn't particularly like my performance or anything like that,

but the life experience was really very rich. I really enjoyed it. It's a great profession. I just love it so much, but I love it and I hate it, too. It's the gamut, it takes me through all the emotions. You deal with fear all the time. That's what these old guys [*experienced*], you see Fredric March concerned with getting it right. [*screws up face*] "Uuuuuughh!" Wanting to do the material justice, all this weird psychic pain, it's hard to describe. I love to talk about it with other actors, they get it! You get pissed man, when you're not quite... it's not coming through right.

Is there a lot of pressure to deliver?
It's a weird thing. One of the gifts of acting is that you're not doing it alone. You're doing it with all these different people, so once in a while there's this transcendence that happens. You have high expectations and the thing that you imagined as good, it is better because of all these other talents putting their fairy dust on it.

So with *Crazy Heart*, was it particularly rewarding winning the Oscar for two things you love: acting and music?
Yeah, and talking about fear, that's a great example of exactly what I'm talking about. Here you get a blessing, getting to play a musician, and not only that, but have my dear friend T Bone Burnett do all the music. And the downside of that is, "Yeah, but what happens if I can't do it? Maybe in the dream it's safe because it's just in the dream realm, but once you start to make it real, am I gonna drop the ball or be able to do it?"

MY BAND, THE ABIDERS, PLAYED AT LEBOWSKI FEST TO A SEA OF DUDES

You definitely caught the ball with the Dude in *The Big Lebowski*. Is he a character you relate to?
Ah, maybe so. That's the starting place for all the characters I play: myself. I guess the first thing is the script and then you get the character, but I'm always thinking about the parallels between myself and the character and what I can use and what I want to kick to the kerb, what aspects I want to magnetise and magnify a little bit. So that's the approach I take for most of the characters I play.

How did the part of the Dude evolve and come into being?
I remember a couple of years before we made *The Big Lebowski*, the Coens said, "We're writing something for you," and I said, "Oh great, great!" Then I got it and I said, "What the hell is this? This is like nothing I've ever done before! How did they know that side of me? Did they crash some high school party I was in and base [*it on that*]?" But there are quite a few aspects of the Dude that I share. I remember Mary Zophres was the costumer; she came over to my house and I said, "Well, let's go up to my closet, there might be some stuff in there." She's picking out the jelly shoes, those are mine! Different t-shirts... So I guess I got a lot of Dude in me, what the hey.

Then you wrote a book about the Dude's philosophy with Bernie Glassman...
Oh yeah, now that... When the film originally came out, it was a bigger hit in Europe and then splashed back on our shores and now there are all these festivals. My buddy who's a zen master, Bernie Glassman, he said to me, "You don't realise that the Dude in many Buddhist circles is considered a zen master." I said, "What the fuck are you talking about, man?"

He says, "In the movie there are all these koans." You know what a koan is? They're like questions [*to help with meditation*]. The famous one is, "What's the sound of one hand clapping?" That kind of thing. So he says, "'The Dude abides' is a very Buddhist concept!' And 'Shut the fuck up Donny', that's a kind of a koan." Then he says, "Look at the directors! The Koan brothers!" [*laughs*] So anyway, he said, "Let's write a book," so I said, "OK," and we wrote this book called *The Dude And The Zen Master*. It was a lot of fun!

Did the Dude teach you anything?
Heck! More after the movie! It's sure given me a lot of stuff, that movie. It's given me a lot of gifts. My band is named The Abiders! You know? We played at Lebowski Fest. Not in costume, but to a sea of Dudes and bowling pins. Lebowski gave me my Beatles moment, man! "NOW, the Dude!" [*laughs and makes a cheering crowd sound*] It was pretty great.

With *Starman* you studied birds to get the movements right. Were you nervous about doing that?
Actually, I came across this guy, Russell Clark, who's a dancer with this wild body. I figured, that first scene where the Starman

FIVE STAR TURNS

THE LAST PICTURE SHOW 1971
Bridges was just 22 when he landed his first Oscar nod as the high school senior who gets his heart broke in Peter Bogdanovich's poignant portrait of small-town '50s life.

STARMAN 1984
Jeff worked with a dancer to play an alien "impersonating a human being and, through that process, learning to become one". Result? Oscar nomination number three.

THE FISHER KING 1991
Although wary of his co-star Robin Williams "going off on one of his rants", Bridges brought his own charm to Terry Gilliam's fantastical tale of an unlikely friendship.

THE BIG LEBOWSKI 1998
Jeff may have seemed ideally cast as bowling pothead Jeffrey 'The Dude' Lebowski, but he needed convincing he was the best person for the lead in the Coens' culty noir.

CRAZY HEART 2009
The Academy Award that had eluded Bridges on four earlier occasions finally arrived for his moving turn as a country and western singer who can't see past his next boozy bender. *NS*

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has just got into the guy's body for the first time, that's the most important thing to get. I worked with Russell for quite a while on that. I remember my wife coming into my office one time and she found me naked in a corner going like this [*mimes curling up*] and she just went, "Ohhh! He's doing his thing."

You were at Marvel in 2008 with *Iron Man*, which kickstarted the whole Marvel Cinematic Universe. Did you get a special feeling on that?
First of all, I think that movie came out so great; it's my favourite superhero movie… I guess I'm partial! But the making of that movie was so fascinating. Jon Favreau, the director, he ran such a great ship. He's such a talented guy and of course [*Robert*] Downey [*Jr.*], those two guys, they made it just a wonderful, unique kind of experience.

Is it true that the script got thrown out just before shooting began?
We had a couple of weeks rehearsal and we didn't like the script too much. We rehearsed for two weeks and we rewrote. Then about a day or so before we were gonna start shooting, the Marvel guy said, "Oh no, none of this is working," and threw it all out. I started to really get upset because the way I work, my method is, you learn the lines. The play is the thing! So you're kind of lost at sea, sort of.

How did you work around that?
We would literally show up… Often, all the crew would be in the sound stage waiting for us to write the scene! We'd be in my trailer there with Jon Favreau, Downey, the suits, Marvel guys, all the suits in there trying to figure out the scene… Jon calling writer friends, saying, "What do you think about this?" I mean, we would swap roles; Downey would play my side and I'd play his, trying to come up with stuff. We'd be in there a couple of hours and finally come out and do the thing!

Was it tough working that way?
I was so frustrated until I finally made a little shift in my mind that made all the difference. Which was, "Jeff, just relax, you're making a $200m student film. Have fun! Go back to when you were making movies with your family, just play!" I was like, "Oh, of course." And then I just kind of let it go.

Jon Favreau was so suited to do this thing because he was able to not blow it, with all these suits wanting different things. He was so relaxed and that was kind of a contagious feeling around the

JEFF BRIDGES IN NUMBERS

7
Number of years served in the United States Coast Guard Reserve.

$2.12bn
Bridges' total box office gross to date.

260
Number of times the word "fuck" is said in *The Big Lebowski*, more than two per minute on average.

38
Years between Bridges' first Oscar nomination (for *The Last Picture Show*) and his first win (for *Crazy Heart*).

1
Oscar nod for an already-rewarded role. John Wayne won for *True Grit* (1969); Bridges was nominated for the 2010 remake.

thing. Of course you had Downey who was a great improviser and so perfect for that part. It worked out well.

Talking of comic-book movies, is it true you came close to playing Batman for Tim Burton?
I don't think so! I don't know anything about that. I heard that with *Raiders Of The Lost Ark*, too. It's not true!

***Iron Man* must've provided an interesting gauge for how technology has changed over time, having been in *Tron* in 1982. Were they two totally different experiences?**
Totally different, totally different. The original *Tron* was shot in black and white, 70mm, hand-tinted by these ladies in Korea. And then the sequel, *Tron: Legacy*, I got literally scanned into a computer, it felt like something right out of the original film, when the computer scans me. Now I'm in there and they can do whatever they want with me.

I was a little upset with the rendition of [*my younger version*], I looked a bit like [*comedian*] Bill Maher. Whenever my character came on, I said, "Hmm, Bill Maher, what's he doing in the show?" They'll probably get that down better and that'll be the end of the acting profession. They'll be able to say, "We'll put a little Bridges, a little De Niro, get some Josh Brolin in there," stir it up and come up with a completely different person.

With the sci-fi genre you've had hits and misses. Do you take it personally when a movie doesn't do well?
[*long pause*] I don't know if I should answer that question. It's not so much what the public thinks as, I mentioned every once in a while you do a movie that'll transcend all your highest expectations, but then also the reverse will happen, where you do a movie and say, "Wow, we had a great time, it'll be good!" and then it's much lower. They chose all the worst takes, the suits got in there and said, "Oh no," and the director, they kick him to the kerb.

That happened with *R.I.P.D.*, didn't it?
We had a great time doing that movie. The director was terrific, then they kicked him to the kerb and they cut it and just screwed up the whole thing! So that's disappointing. Usually, when the movies come out and how they do, it's almost like a horse race, "The horses are at the gate!" There's this kind of excitement and you're rooting for your horse, but most often, as is the case now, I'm working on another movie, so most of my attention is on that.

Is it weird to see franchises such as *King Kong* and *Tron* coming back decades after you worked on them?
That's kinda cool. Doing *Last Picture Show* and then 20 years later we got the same group together with Peter Bogdanovich and the story continues. Larry McMurtry, who's one of our great writers, he's got three more books in that series, those characters, so I'm hoping to do those again. There's something great about being able to extend it. And it also kind of plays into the whole Hollywood thing now of the sure bet – what worked, let's do it again. There's two sides to that coin.

Has Hollywood changed a lot?
Quite a bit, yeah. I remember working on *Last Picture Show*, it was a great outfit that financed our movie called BBS. They had that independent spirit and support of the directors giving their vision, you know. Unique vision was really more prevalent back in those days. Nowadays you got these $200m movies, but you also have almost like the reaction to that, you got a movie like *Tangerine*, have you seen that? Wasn't that great? On the iPhone? That's really cool, man! Or you know *Starred Up*... I remember that film *Once*, do you remember that movie? You gotta see that, it's a great movie.

FAMILY AFFAIR
Bridges joined his brother Beau (left) in *The Fabulous Baker Boys*.

Small, independent, skin-of-its-teeth filmmaking was integral to your father's career, as well as yours. Is that something that you particularly enjoy?
Yeah, I do. The main thing that drew me to *Hell Or High Water* was David MacKenzie and seeing *Starred Up*. What he did with that movie for that little bit of budget that he had to work with, the goods he came up with... It was pretty terrific. I loved working with him, he was great. But yeah, that kind of independent movie is wonderful to make. I mean, it's [*also*] fun making big $200m [*movies*], there's some fun there. I try to always have as much fun as I can! But these kinda movies... the stories are so terrific, usually. The big budget movies, there's some kind of formula that they're working. Smaller movies are more unique.

> **UNIQUE VISION WAS MORE PREVALENT BACK IN THOSE DAYS**

Do you ever find yourself looking back over the years at what you've achieved?
Yeah, I do that. A couple of things come to mind. My stand-in, Loyd Catlett, we've done over 60 movies together, I think that's a record. We met on *Last Picture Show* in '69–'70, whenever we shot that thing, and he's here right now. He's like a throughline through all of those experiences and, unlike me, he's got a pretty good memory. I can say, "What was that guy's name? Oh yeah, remember that?" So we relive a lot of the adventures that we've had.

I also take photographs. I got this camera called a Widelux that's a panning still camera. I've been doing that since *Starman*, taking pictures and making books for the cast and crew. I've got those on my shelf. Whenever I think, "*Baker Boys*! Let's relive that, let's see..." It's just like looking at home movies. And it's not somebody else's home movie, it's right from my point of view! Where I was. It really snaps me back.

HELL OR HIGH WATER OPENS ON 9 SEPTEMBER.

JEFF BRIDGES FAN CLUB

"Boy, is he a special animal. As Marcus [*in* Hell Or High Water], he has a quality of a man who's seen a lot in life."

"I love Jeff. I wanted him for *Twelve Monkeys*, but the studios wouldn't touch him. I had to have Bruce Willis instead."

"I think he's a legend and, particularly, I think he can embody a character better than anyone in the game."

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THE BRAND NEW TESTAMENT	★★★★	P120
CAPTAIN AMERICA: CIVIL WAR	★★★★★	P116
THE CHOICE	★★	P121
CRIMES OF PASSION	★★★	P123
DONT LOOK BACK	★★★★★	P123
FORSAKEN	★★★	P121
GRACE OF MY HEART	★★★★	P123
GREEN ROOM	★★★★	P121
THE IN-LAWS	★★★★★	P123
JANE GOT A GUN	★★★	P119
THE JUNGLE BOOK	★★★★	P118
MIDNIGHT SPECIAL	★★★★	P119
MILES AHEAD	★★★	P121
MUSTANG	★★★★	P120
POLICE STORY: LOCKDOWN	★★	P121
RECKLESS	★★	P121
RISEN	★★★	P120
SING STREET	★★★★	P120
SOUTHBOUND	★★★	P121
TALE OF TALES	★★★★	P121
THE TRUST	★★★★	P121
TRUTH	★★	P121
THE VIOLATORS	★★★★	P121
WHISKEY TANGO FOXTROT	★★★	P119

SMALL SCREEN PLUS

BLU NEWS	P119
BOOKS	P129
EXTRAS	P124
GAMES	P132
ON DEMAND	P130
TV ON LOCATION: GAME OF THRONES S7	P126
TV REVIEWS	P127
SOUNDTRACKS	P128

ILLUSTRATION BY LIZZY THOMAS

FILM DISC OF THE MONTH

heroes reborn

HOW THE RUSSO BROTHERS REFRAMED MARVEL'S FUTURE...

CAPTAIN AMERICA: CIVIL WAR *12*

FILM ★★★★★ EXTRAS NA

OUT 5 SEPTEMBER DVD, BD, 3D BD, Digital HD **EXTRAS** Commentary, Featurettes, Deleted scenes, Gag reel

SEE THIS IF YOU LIKED...

THE IMPOSSIBLE *2012*
Tom Holland is scared, brave and brilliant in this tsunami tale.

GET ON UP *2014*
Chadwick Boseman tears up the stage as James Brown.

X-MEN: DAYS OF FUTURE PAST *2014*
Bryan Singer makes brisk work of ace source material.

From an overreaching *X-Men: Apocalypse* to a *Batman V Superman* that exceeded acceptable gloom levels, the message seems clear: come in, superheroes, we're bored. But *Captain America: Civil War* says otherwise. Currently sitting pretty at 2016's box-office peak and spectacularly well-received by reviewers, the MCU's 13th feature tells us that whatever other superhero movies are getting wrong, Marvel is getting right.

Smoothly pitched by directors Anthony and Joe Russo between *Avengers: Age Of Ultron*'s outsized punch and *Ant-Man*'s downsized smarts, Marvel's epic but intimate Phase 3 opener cleverly weaves into its story a need to shake up superheroes *and* refresh Marvel's own formula. Tired of all that climactic CGI city-trashing? That's where the plot starts, with a proposal to get the Avengers under UN check. Tired of one-note villains booming lines like, "You dare to oppose *me*?" Writers Christopher Markus and Stephen McFeely don't burden the villain with glorious monologues: their take on the comics' Zemo (Daniel Brühl) is an anguished, vengeful orchestrator, there to tinker around in the Avengers' emotional engine room.

And that engine room is properly utilised. Where the *Batman V Superman* fallout wobbled on Bruce Wayne's "one per cent chance" argument, the clarity of *Civil War*'s character motivations testifies to the value of a 12-film slow-burn. Tony Stark is on a guilt and grief trip over Pepper Potts, Ultron and his parents when he meets a mother whose son died while the Avengers were doing cool shit. If that's careful plotting, it's also finely played by a newly soulful Robert Downey Jr. and, as the mother, Alfre Woodard – proof Marvel knows better than to waste fringe-player potential even when the main stage is full.

CRAWL SPACE

Steve Rogers' determination to protect Bucky might be overstretched, but we feel for him because Chris Evans' *Cap* films have lovingly stoked our

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TOP
As the Avengers fall out, there's no separating Iron Man and War Machine.

MIDDLE
Tom Holland impresses in his debut outing as Spider-Man.

faith in the Brooklyn boy. Between Stark and Rogers, *Civil War*'s opposing viewpoints hold firm: certainly firmer than the buildings routinely (perhaps excessively) turned to rubble here.

The cast is so large it ought to buckle the plot but clean characterisation keeps the Russos' "eyes on target". Scarlett Johansson's Black Widow is, typically, a floating voter; Anthony Mackie's Falcon and Don Cheadle's War Machine stick by their buddies; Chadwick Boseman's Black Panther is driven by well-drawn grief and revenge issues; and Elizabeth Olsen's Scarlet Witch is convincingly guilt-lashed. Paul Rudd's Ant-Man, meanwhile, just wants to feel Cap's biceps.

After their TV previous (*Arrested Development*, *Community*), the Russos know the winning value of distributing dashes of levity among ensembles. On these terms, their boldest gamble is perhaps their best. Pausing a superhero epic mid-film to introduce a new player is risky; action junkies could get antsy. But when that character is Peter Parker, played by Tom Holland, rolling with the downtime is a pure joy. Making light work of ushering Spidey into the MCU, Holland pitches Pete beautifully as a loveable teenage twitch-ball. And he's aided perfectly by Downey, who does three things seamlessly: reminds us how funny he can be, gives Holland space and opens up a fresh mentor persona for his MCU veteran.

If the scraps are a little indulgent, with characters kicked through walls every 10 minutes, all that's forgiven for the film's fabulous centrepiece. Does Team Cap vs Team Shellhead sound like every 10-year-old's fantasy? Perhaps, but maybe the 10-year-olds are on to something because the airport punch-up is a blast, shot to dynamic perfection by DOP Trent Opaloch. Although Ant-Man ranks relatively low in the MCU box-office stakes, you'll still want more of him after this.

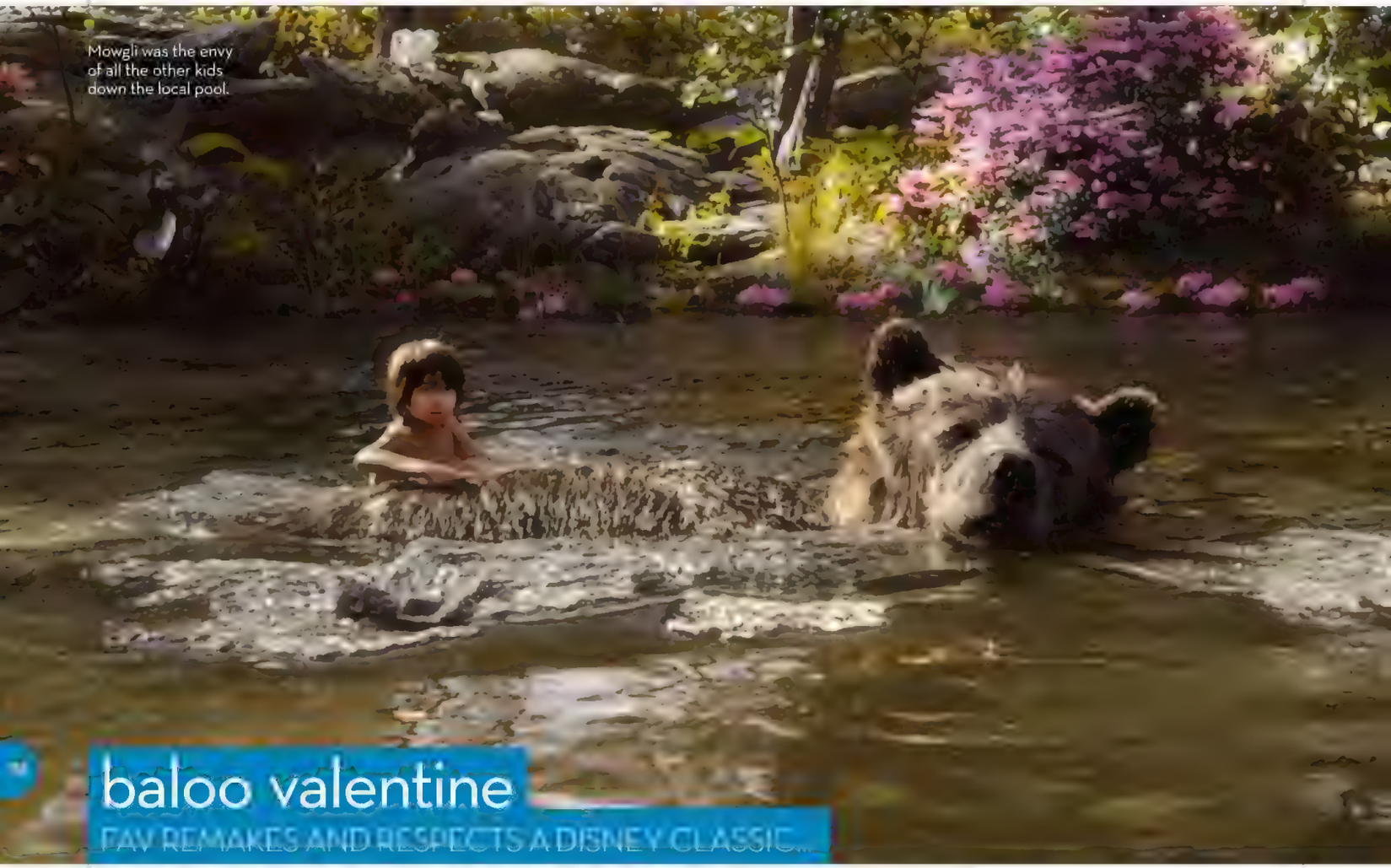
SITUATION TERMINAL

In most films, that fight would be the climax. Yet while the Russos aren't afraid of fan-yanking treats, they know better than to offer one up as the climactic take-home. The real ending brings well-seeded surprises: high stakes, parental issues and well-integrated villains. Even Zemo's credibility-stretching multiple narrative pieces can't dent its impact. If we can forgive *The Dark Knight* for the Joker's miraculous manipulations, we'll take Zemo's emo-revelations for the pay-offs they engineer.

Instead of drumming up cheap shocks by killing characters we know will return, *Civil War*'s climax nails the tougher challenges of high-pulp tragic/redemptive storytelling. Even though some old characters are left wounded, weaponless, guilt-stricken and deep-frozen, the ending is no downer, while new characters line up, thrillingly, to take the stage.

What *Civil War* does, superbly, is tell just the right story to address past MCU issues, remix the Avengers and "reframe the future" of comic-book movies, all simultaneously. Peak superhero? Going by the Russos' mob-handed blast, the MCU is in no danger of that. ***Kevin Harley***

'WHATEVER OTHER SUPERHERO MOVIES ARE GETTING WRONG, MARVEL IS GETTING RIGHT'



Mowgli was the envy of all the other kids down the local pool.

baloo valentine

FAV REMAKES AND RESPECTS A DISNEY CLASSIC...

THE JUNGLE BOOK *PG*

FILM ★★★★☆ EXTRAS ★★★☆☆

OUT NOW DVD, BD, 3D BD, Digital HD **EXTRAS** Commentary, Featurettes (BD)

Updating a film as iconic, beloved and damn-near-perfect as 1967's *The Jungle Book* seems like a fool's errand. Yet against the precipitous odds, Jon Favreau's made a visually stunning, sort-of live-action remake that does the original cartoon proud, even if it isn't quite as swingin'. Leaving Rudyard Kipling's book mostly on the shelf, Favreau instead crafts his version as a heartfelt ode to Disney's animated classic. But don't expect a warm and fuzzy walk in the woods; there's more menace here, not to mention a swathe of blockbuster-y action.

The story, however, is pretty much the same. Orphan kid Mowgli (Neel Sethi) is raised by wolves before man-eating tiger Shere Khan (Idris Elba) marks him for lunch – leaving it to Bagheera the panther (Ben Kingsley) to smuggle him out of the jungle. Along the way there are sultry snakes (Scarlett Johansson), beatnik bears (Bill Murray) and Mafioso monkeys (Christopher Walken), but Favreau smartly stages the whole film as one big chase, with Elba's demonic tiger snapping at everyone's heels as soon as they stop to pick the prickly pears.

Gone is the lush, comforting canopy that once served as the story's hand-drawn backdrop. Instead we get a photorealistic, ominous digi-jungle that may put more sensitive moppets off playing in the trees for a while. Gone too are the animals' friendly faces, now drawn with faintly softened features and strangely tweaked proportions that still look and move astonishingly like the real thing.

SEE THIS IF YOU LIKED...

THE JUNGLE BOOK *1967*
Uncle Walt's last Disney movie remains one of his greatest.

APOCALYPTO *2006*
Fewer singing animals, more human sacrifice in Gibson's chase flick.

DAWN OF THE PLANET OF THE APES *2014*
Still the benchmark for mo-capped monkeys in blockbusters.

Something about the disconnect leaves the film slightly cold – akin to watching a David Attenborough documentary where the beasts occasionally break into a song – but the flawless animation and pitch-perfect casting mean it rarely jars. Who, for example, could possibly be a better Baloo than Murray? Stealing the film alongside Elba's explosive Khan and Walken's Colonel Kurtz-esque King Louie, it's Murray's slacker sloth bear that kids will cling to the most. He's not quite as loveable as Phil Harris' original, but just as much the heart and soul of the jungle.

For such a dark, sometimes savage spectacle, it's Murray – along with the subtle echoes of George Bruns' original score – that manages to keep the tone twinkling. It might be impossible to watch without constant comparison to the original, but Favreau's *Jungle Book* is more than strong enough to stand on its own four legs. Blu extras comprise Fav chat-track and featurettes centred respectively on Sethi, the development process and the 'I Wan'na Be Like You' sequence. ***Paul Bradshaw***

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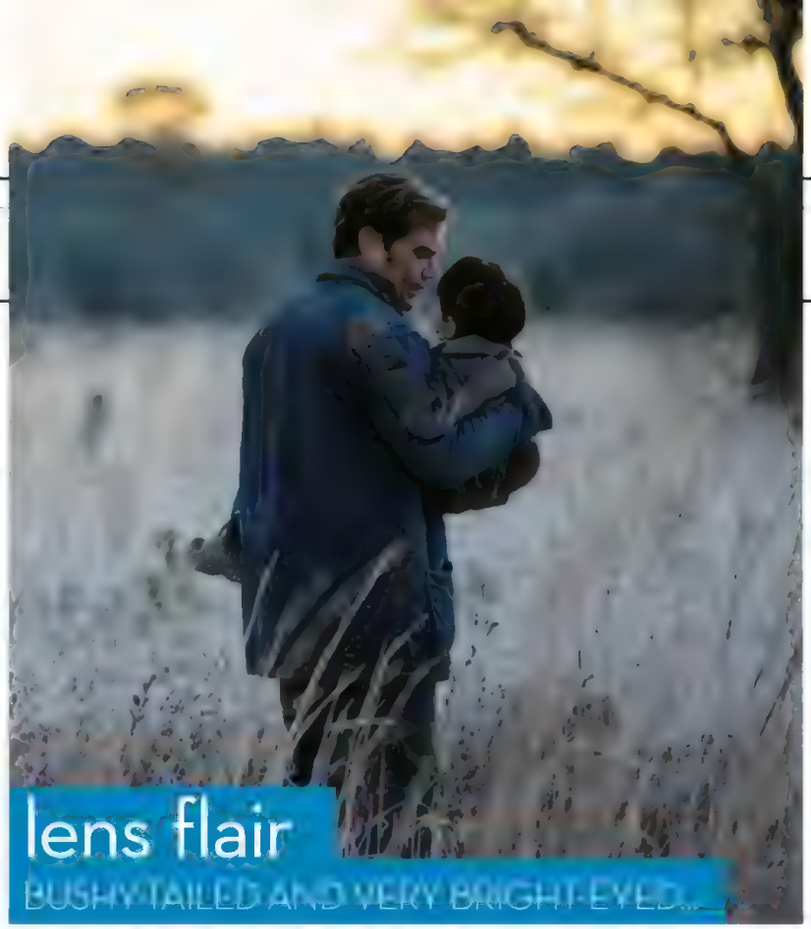


lens flair

BUSHY-TAILED AND VERY BRIGHT-EYED...

MIDNIGHT SPECIAL 12

FILM ★★★★☆ EXTRAS ★★☆☆☆

OUT NOW DVD, BD, Digital HD **EXTRAS** Interviews (BD)

Grass withers. Walls crack. Doors lock. Lightbulbs explode. Satellites even fall from the sky. When eight-year-old Alton (Jaeden Lieberher) is around, weird things happen – and keep on happening – in this splendid sci-fi from Jeff Nichols. Kitted out in blue swimming goggles and orange earmuffs and – oh yes – able to emit powerful beams of light from his eyes, Alton is no everyday kid.

Moody, mysterious and steeped in wonder, Nichols' fourth film could exist in the same 'unexplained' universe as his second, the sublime *Take Shelter*. That both films star Michael Shannon can't be a coincidence; the actor is Nichols' lucky totem, though in *Midnight Special*, he's a blue-collar witness to the extraordinary, rather than perpetrator of all things strange.

Shannon plays Roy, biological dad to Alton. Aided by Roy's old pal Lucas (Joel Edgerton), father and son are on the run, in flight from a Texas church headed by Alton's adoptive parent Pastor Calvin (Sam Shepard). It swiftly becomes apparent that everyone wants a piece of this boy – including the FBI and NSA agent Sevier (Adam Driver).

Roy and Lucas don't exactly know what they're doing; simply that they must protect Alton as they head for his mother Sarah (Kirsten Dunst). Nichols keeps information to a bare minimum – that Sarah, for example, has been excommunicated from Shepard's church isn't made clear (Dunst only mentions it in the equally minimalist, interview-led extras).

You suspect that Nichols and his editor Julie Monroe made several passes to weed out extraneous background, leaving more questions posed than answered. Yet it suits the atmosphere of this quasi-religious tale – a film about faith that nods to everything from John Carpenter's *Starman* to classic *Superman* comics.

Clicking along to David Wingo's nervy score, *Midnight Special* emerges as another tale of the unassailable bond between parents and children – as seen in Nichols' debut *Shotgun Stories*, *Take Shelter* and, to a lesser extent, *Mud*. For all its visual trickery – particularly in the final scene – it's the emotional connection between Sarah, Roy and their 'special' son that really gets you. Awash with beautiful nightscape shots, it's one of the most intriguing sci-fi flicks to come out of Hollywood in many a moon. ***James Mottram***

JANE GOT A GUN 15

FILM ★★★☆☆ EXTRAS ★☆☆☆☆

OUT NOW DVD, BD, Digital HD

EXTRAS None

After the public meltdown of this supposedly feminist western (awol director, musical chairs casting, litigation), it's unsurprising the result is muted. Producer Natalie Portman stars as a frontierswoman who calls on her ex (Joel Edgerton) to help defend her husband and home from Ewan McGregor's outlaw crew. The title refers to Portman's flinty character, but it might well have been called *Three Men And A Little Lady*. Beautifully shot, workmanlike, predictable – this plain *Jane* should have been better. Shame the lack of extras leaves its potential shrouded in mystery. ***Jane Crowther***

WHISKEY TANGO FOXTROT 15

FILM ★★★☆☆ EXTRAS ★★☆☆☆

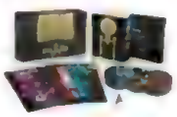
OUT 5 SEPTEMBER Digital HD

19 SEPTEMBER DVD **EXTRAS** Making Of, Deleted/extended scenes

Tina Fey flaunts her comic chops and burgeoning dramatic skills in this true-life dramedy about a reporter dropped into 2002's Afghan war. *Bad Santa* directors Glenn Ficarra and John Requa aim for a *M*A*S*H* vibe. But the amusing result is scrappy and skewed towards self-discovery: basically *Eat Pray Love* with drunken antics and heavy shelling. Martin Freeman's foul-mouthed love interest goes all in, but feels less authentic than the dusty Kabul setting the production crew magicked up in New Mexico. ***Kate Stables***

blu news

Space: as in, you'll need some...



FULL DAY'S KIRK

If 'New Trek' has left you pining (boom, boom) for 'Old Trek', then you'll want to make a (star)date with the *Star Trek 50th Anniversary TV And Movie Collection*. Beaming down on 5 September (three days ahead of the date the first episode aired in '66), the 30-disc monster contains every telly episode and film featuring the original crew (including the director's cut of *Star Trek II: The Wrath Of Khan*), as well as the '73-'75 animated series. Plus! Six movie mini-posters and two hours of fresh extras (as well as 20 hours of previously seen ones).

KING-SIZE MARS

If it's The Matt rather than The Shat who floats your, um, spaceship, then get your pre-order in for *The Martian: Extended Cut* (3 October), featuring 10-ish minutes of new footage. Also incoming: *Warcraft* (10 October), *When Marnie Was There* (3 October), *Me Before You* (10 October) and, not before time, the Blu-ray release of *Daredevil: Season 1* (3 October).

Time for Looking Cool: Plan B – start a band

high school musical

JOHN CARNEY'S CATCHIEST NUMBER YET...

SING STREET *12*

FILM ★★★★☆ EXTRAS ★★☆☆☆

OUT NOW DVD, BD, Digital HD **EXTRAS** Featurette, Music video, Music performance

This should really come slapped with an earworm warning. Once watched, its catchy tunes will be pogoing around your head for days. But the memorable ditties aren't the only thing that'll linger; John Carney's affectionate but not idealised portrait of '80s Dublin provides the backdrop for a couple of teenage dreamers you'll really root for.

Following *Once* and *Begin Again*, Carney perfects the bittersweet musical format that's become his trademark. Financial woes force Conor (Ferdia Walsh-Peelo) from a private school to a far harsher institute, and when aspiring model Raphina (Lucy Boynton) catches his eye, he seeks her attention by forming a band. Jack Reynor is terrific as Conor's older brother not wanting his sibling to replicate his mistakes.

There's no filler in the toe-tapping repertoire, influenced by Conor's ever-evolving tastes, the highlight being centrepiece 'Drive It Like You Stole It' and the *Back To The Future*-inspired '50s Americana dream sequence that accompanies it. It's a shame the scant extras don't explore the casting or song-writing process.

The band might progress from living-room rehearsers to potential chart-toppers too swiftly for some, and the age difference between Boynton and Walsh-Peelo can sit awkwardly, but when the end result is this infectiously poppy, who's going to gripe? *Sing Street* is a heart-soaring anthem to first love, brotherhood and the unifying power of music. ***Matt Maytum***

MUSTANG *15*

FILM ★★★★☆ EXTRAS ★★★☆☆

OUT NOW DVD, BD, Digital HD
EXTRAS Short, Interview

In a remote Anatolian village, five orphaned sisters are seen enjoying innocent horseplay with a group of boys. Their grandmother, horrified, calls their draconian uncle, and the house becomes their prison as they're groomed for arranged marriages. Two are paired off, one willingly, the other unwillingly – and then Lale (Günes Sensoy), the youngest, plots the ultimate act of rebellion. French-Turkish director Deniz Gamze Ergüven draws spirited performances, while painting a scary picture of a repressive, patriarchal society. ***Philip Kemp***

THE BRAND NEW TESTAMENT *15*

FILM ★★★★☆ EXTRAS ★☆☆☆☆

OUT NOW DVD **EXTRAS** None

God, it turns out, is a misanthropic Belgian (*Man Bites Dog*'s Benoît Poelvoorde) making life hell via his "laws of universal annoyance". At least, until his daughter Ea (Pili Groyne) escapes with a Biblical reboot in mind. Jaco Van Dormael's crazed fantasy winds a theo-illogical path through its bold rewriting of religion. With traces of Charlie Kaufman and Jean-Pierre Jeunet in its conceptual quirks and visual invention, the mood of metaphysical slapstick is fresh and funny. And, despite the profane premise, it's a surprisingly upbeat – dare we say spiritual? – vision of second chances, free will and amorous gorillas. ***Simon Kinnear***

RISEN *12*

FILM ★★★☆☆ EXTRAS ★★★☆☆

OUT NOW DVD, BD, Digital HD
EXTRAS Commentary (BD), Deleted scenes (BD), Featurettes

Picking up where *The Passion Of The Christ* left off, Kevin Reynolds (*Robin Hood: Prince Of Thieves*) tells the story of Jesus' resurrection through the eyes of a Roman Tribune. A stoic Joseph Fiennes plays Clavius as a cynical bent cop – a man under pressure from city hall to find a missing body before news of an empty tomb sparks a rebellion. Slightly more authentic and mildly less preachy than most Hollywood Bible-bashers, Reynolds' thriller does a decent job of telling it like it could have happened. ***Paul Bradshaw***

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FORSAKEN *15*

FILM ★★★☆☆ EXTRAS ★★☆☆☆

OUT NOW DVD, BD, Digital HD
EXTRAS Making Of

After nine seasons of *24*, Kiefer Sutherland re-teams with director Jon Cassar for a likeably old-fashioned western that embraces convention, instead of recoiling from it. The main point of interest is the casting of Donald Sutherland as Kiefer's on-screen father, a widowed pastor with no time for his son's gunslinging sins. Yet there's more on offer here than the chance to see them go toe to toe for the first time on screen: Demi Moore as an old flame of Kiefer's, Michael Wincott as an urbane professional rival and a satisfying shootout in a Wyoming cantina. ***Neil Smith***

GREEN ROOM *15*

FILM ★★★★☆ EXTRAS ★★★☆☆

OUT 19 SEPTEMBER DVD, BD
EXTRAS Commentary, Making Of

Jeremy Saulnier's follow-up to noir-ish revenge thriller *Blue Ruin* amps up the intensity with this savage tale of a punk band cornered in a remote Pacific Northwest bar, fighting for their lives against a group of murderous neo-Nazis. The late Anton Yelchin is superb as The Ain't Rights' bassist, though Patrick Stewart steals it as Darcy, the ruthless bar owner with an empire to lose. Full of gory jump-out-your-seat moments, the result is a hardcore thriller that never compromises. The *Making Of* lasts all of 10 minutes, but Saulnier provides a full feature commentary. ***James Mottram***

MILES AHEAD *15*

FILM ★★★☆☆ EXTRAS ★★★☆☆

OUT NOW DVD, BD
EXTRAS Commentary, Q&A, Featurette

Despite a laudable intent to dodge biopic bromides and channel its subject's restlessness, star/director Don Cheadle's study of jazz innovator Miles Davis wobbles between bold and bet-hedging. Cheadle's ace as a volatile Davis, met in his '70s 'lost years' by a journalist (Ewan McGregor) with agendas. But noble ambition comes unstuck as Cheadle mixes fantasy interpretations of Davis with factual snapshots: the fabricated "gangsta" storyline is silly while flashbacks play too safe, leaving a briskly imagined experiment that only intermittently finds its beat. ***Kevin Harley***

THE TRUST *15*

FILM ★★★★☆ EXTRAS ★☆☆☆☆

OUT NOW DVD, BD, VOD
EXTRAS Featurette

Nicolas Cage is often the best thing in bad movies, so it's a treat when he finds a script to match his crackerjack energy. Like *Bad Lieutenant*, *The Trust* deploys Cage (sporting a brush moustache) as a cop on the wrong side of the law, attempting to bust open a safe with his partner (Elijah Wood, content to play the straight man to Cage's crackpot). Tightly constructed by newbie directors the Brewer brothers, *The Trust* lets Cage do his thing to thrilling effect – whether playing dead or cackling like a loon, he's the best he's been in years. ***Josh Winning***

TALE OF TALES *15*

FILM ★★★★☆ EXTRAS ★★★☆☆

OUT NOW DVD, BD, Digital HD
EXTRAS Making Of (BD), Interviews

Any film in which Salma Hayek eats the heart of a sea monster, Toby Jones falls in love with an engorged flea and Shirley Henderson plays a crone who willingly gets flayed alive, is clearly ploughing its own idiosyncratic furrow. What truly impresses in this English-language debut from Italy's Matteo Garrone (*Gomorrah*, *Reality*), though, is how seamlessly these baroque tales – taken from Giambattista Basile's *Pentamerone* – connect the nightmarishly fantastical with characters united by their desire to attain the unattainable. ***Neil Smith***

POLICE STORY: LOCKDOWN *15*

FILM ★★☆☆☆ EXTRAS ★★☆☆☆

OUT NOW DVD, BD, VOD
EXTRAS Featurettes

Jackie Chan's age and a predilection for all things 'gritty' mean this latest instalment of *Police Story* swaps frenetic action and reckless stunts for laboured moralising and burdensome brawls. After meeting his estranged daughter, Chan's police captain gets ensnared in a hostage situation linked to one of his old cases. With infrequent fights, this is a battle of wits rather than fists, but writer/director Ding Sheng's overuse of flashbacks and scenario fake-outs makes it more Try Hard than *Die Hard*. ***Matt Looker***

the round-up

Scandals, Sparks and stomach-turning...

Post-*Spotlight*, journo saga *Truth* (★★, out now, DVD, Digital) feels cookie-cutter. Cate Blanchett stars as Mary Mapes investigating George W. Bush, but even she can't counter the film's formulaic fanfare.

Benjamin Walker falls for Teresa Palmer (before she gets mangled in a crash) in *The Choice* (★★, out now, DVD, Digital). So much a Nicholas Sparks movie it feels like a parody.

Patrick Wilson is a prosecutor who risks career/family with a hooker addiction in *Reckless* (★★, out now, DVD, Digital). Strong support from Richard Dreyfuss, but it feels out of date.

Southbound (★★★ out now, DVD, BD, Digital) lacks direction but is gory, throwaway fun. *The Twilight Zone*-gone-yucky tales are taut stomach-turners.

Helen Walsh makes her directorial debut with *The Violators* (★★★★, out now, DVD, Digital), a hard-hitting Brit drama about a teenage thief (Lauren McQueen) facing unwanted attention from the local loan shark and a melancholic stranger.

passion projects
NUNS! BURNING BEDS! BANDERAS!

THE ALMODÓVAR COLLECTION *18*

FILM ★★★★☆ EXTRAS ★★★★☆

1983-95 **OUT 19 SEPTEMBER** DVD, BD **EXTRAS** Interviews, Introductions

Pedro Almodóvar remains one of the few foreign-language directors whose every film is an event. With his latest, *Julieta*, in cinemas (see *Big Screen*), these six films (from 1983 to 1995) provide the ideal refresher by charting the Spanish filmmaker's journey from enfant terrible to arthouse heavyweight.

Dark Habits (1983, ★★★★) is typical of Almodóvar's early, funny work. A fugitive takes refuge in a convent, only to discover the nuns take drugs to better understand the sinners they look after. What still impresses is how quickly Almodóvar established his flair for music, décor and assembling an enviable ensemble of brilliant actresses.

What Have I Done To Deserve This? (1984, ★★★) shakes neo-realist clichés of working class life into a tasty, if uneven, cocktail of murder, telekinesis and a plot to forge Hitler's memoirs.

In *Law Of Desire* (1987, ★★★★), the Spaniard branches out with a homoerotic thriller about a film director's affair with a fan (breakout star Antonio Banderas). Plotted with coiled precision, it's an unabashedly gay subversion of Hitchcock. All Almodóvar films teem with subplots and *Law Of Desire* features a sublime turn from the director's muse, Carmen Maura, as a transgender woman.

The next year, Maura played ringleader of the *Women On The Verge Of A Nervous Breakdown* (1988, ★★★★★) – Almodóvar's crossover hit and still his definitive work. A farce that makes an art form out of coincidence, its escalating twists are fuelled by caffeinated camerawork and hyperreal design. Through it all, the bed-burning, soup-spiking Maura (aided by a hilarious Banderas) suggests being crazy is the only sane response to life.

The catch: what happens when an agent provocateur goes legit? *Kika* (1993, ★★) sees Almodóvar in a creative impasse, trying to recreate his early shock value to diminishing returns. The film is notorious for a glib, extended comic rape sequence, but worse is how clumsily it's integrated into the film's second-hand murder melodrama and tabloid TV satire.

Almodóvar recognised the problem. *The Flower Of My Secret* (1995, ★★★★) is a tender portrait of growing up and moving on. Just as Marisa Paredes' writer no longer wants to pen romantic potboilers, Almodóvar gets serious, downplaying his style to reveal the sincere emotion that had been hidden beneath the excess. It marked a new start in his career (literally: the film foreshadows plot elements of future classics *All About My Mother* and *Volver*) and he's not looked back since. All films are accompanied by fresh cast/crew interviews and intros by critic José Arroyo. ***Simon Kinnear***

SEE THIS IF YOU LIKED...

THE WOMEN *1939*
Hollywood's finest actresses in a comic melodrama beloved by Almodóvar.

PINK FLAMINGOS *1972*
John Waters' trash classic is America's closest thing to early Almodóvar.

VOLVER *2006*
Almodóvar unites his '80s fave Carmen Maura with new muse Penélope Cruz.

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bob complex

BLOOD ON THE COMMENTARY TRACKS...

DONT LOOK BACK *15*

FILM ★★★★★ EXTRAS ★★★★★

1967 **OUT 17 OCTOBER** BD **EXTRAS** Commentaries, Documentaries, Audio tracks, Outtakes

***Dont Look Back*: that's the film in which a serial-killing dwarf goes on the rampage, isn't it? Well, no, that's *Don't Look Now*. But there are similarities... In 1965 Bob Dylan went on a solo tour of England. Poised between his folkie image and a new electric incarnation, it would be the last time he'd play a fully acoustic set. Armed with a mobile 16mm camera, filmmaker D.A. Pennebaker tagged along to capture the media circus.**

There's no getting around this: *Dont Look Back* is often a very hateful watch. Through 96 restless minutes we're treated to the 'authentic' (albeit artfully contrived) spectacle of this fêted and paranoid young gunslinger swatting away or mowing down all-comers: befuddled reporters, students and, in one particularly upsetting sequence, up-and-coming singer Donovan. It's like watching a newborn lamb being ripped to bits by a leering werewolf.

And yet... *Dont Look Back* truly matters. Simultaneously fixing and deconstructing an icon, its approach carved a template for pretty much every subsequent rockumentary, while "anticipating the explosion of interest in celebrity lives" as Keith Beattie's insightful new BFI Classics book argues.

Criterion's 4K release has extras galore, including new documentaries and stacks of Pennebaker interviews. The only truly disposable extra is a chat with Dylan himself that gives little away. Well, as he cautions in the film's 'Subterranean Homesick Blues', "don't follow leaders"... ***Ali Catterall***

GRACE OF MY HEART *15*

FILM ★★★★☆ EXTRAS ★☆☆☆☆

1996 **OUT NOW** DVD **EXTRAS** None

Well received on release, but oddly neglected since, Allison Anders' tearjerker could be the most underrated music movie ever made. Exec-produced by Martin Scorsese, it's a look at the life of a Carole King-style singer-songwriter (Illeana Douglas in one of her finest roles). Smart, funny and good-looking, it features pitch-perfect song pastiches from the estimable likes of Joni Mitchell, Burt Bacharach and Elvis Costello. The centrepiece, a quietly furious rendition of the latter's 'God Give Me Strength', will raise the hairs clean off your neck. ***Ali Catterall***

CRIMES OF PASSION *18*

FILM ★★★☆☆ EXTRAS ★★★★☆

1984 **OUT NOW** Dual Format **EXTRAS** Director's cut, Commentary, Deleted scenes, Interview, Booklet

Joanna (Kathleen Turner) has a secret: by night, she's hooker China Blue, fending off unhappily married man Bobby (John Laughlin) and perverted preacher Peter (Anthony Perkins). Ken Russell's typically flamboyant satire of sexual fantasies and repression certainly isn't timid, and he forgoes subtlety for a carnival of neon, flesh and Rick Wakeman music. There's daring wit in the dialogue and Turner's performance, but the misogynistic subplot about Bobby's sex-starved home life shows how thin the line is between transgressive and conservative. ***Simon Kinnear***

THE IN-LAWS *PG*

FILM ★★★★★ EXTRAS ★★★★☆

1979 **OUT NOW** BD

EXTRAS Commentary, Featurettes, Booklet

Classic chalk-and-cheese comedy, with Alan Arkin's mild-mannered dentist getting dragged into the world of espionage by his daughter's new stepdad – the possibly criminal, probably crazy "businessman" played by Peter Falk. Listen to both stars chatting to director Arthur Hiller on the Criterion extras and *The In-Laws* sounds like it was a blast to make – which is obvious when you watch what still stands as one of the most effortlessly likeable films of the '70s. Forget *Little Miss Sunshine* and *Columbo*: this is Arkin and Falk at their best. ***Paul Bradshaw***

EXTRAS

JYN ERSO FIGURE

TOY **OUT NOW**

Felicity Jones' *Rogue One* heroine gets her debut action figure via Hasbro's exclusive Black series. The six-inch scale figure sports the costume teased in the trailer, with a headscarf accessory for stealth mode.Technically a San Diego Comic-Con exclusive, but you can still get Jyn at hasbro.com before she rebels and disappears.

POKÉMON BACKPACKS

ACCESSORIES **OUT NOW**

The world's been Poké-crazy all summer and, frankly, *Small Screen*'s worried for some of you venturing out to collect them all. Impromptu exercise is great but are you prepared? Now you can load some trail mix and extra phone chargers in these quest-appropriate Pokéball and Gengar-themed backpacks. Strap one on and you don't even have to explain to confused observers what you're staring at anymore!

AIPTEK MOBILECINEMA I70

PROJECTOR **OUT NOW**

Going on holiday? Away on business? Or just stuck in the cupboard under the stairs, à la Harry Potter? You'll need one of these – a pocket-sized projector that doesn't need any cables to connect to your phone or tablet. (And if you use the HDMI port you can hook up to everything else – Blu-ray player, console, gramophone…) Sharp colours, high contrasts and an 80in image. Slight caveat – battery life is 90 minutes.

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NERF HAN SOLO BLASTER

TOY **OUT NOW**

Han Solo might've seemed keener on Chewie's crossbow than his own hand-cannon in *The Force Awakens*, but we're confident he wouldn't be able to resist this – a replica of his signature blaster that enables you to shoot first without causing actual death. Comes with four darts (sporting the Rebel insignia) that can fly up to 20 metres. If only teenage Kylo Ren had got one of these for Christmas, things might've turned out so different...

LEGO DOCTOR STRANGE'S SANCTUM SANCTORUM

PLAYSET **OUT NOW**

At last – Lego Tilda Swinton! Mystical artefacts! Shelves for mystical artefacts! And something that looks like a Rathtar! And this is one playset where everybody gets a cool weapon, whether it's the Ancient One's magical fans, Baron Mordo's quarterstaff or Doc Strange's cosmic saucepan-lid things. There's also an MCU Easter egg – only a teeny-weeny one, but it's on the back of the box for the spoiler-sensitive.

You know nothing. The *Thrones* cast at Comic-Con, trying their hat at plot predictions.

ON LOCATION

winter soldiers

SIX THINGS WE'VE LEARNED ABOUT GAME OF THRONES S7...

1 IT'S FACING SOME WEATHER DELAYS

Season 7 (which'll run seven episodes) is set to air some time in summer 2017 – later than usual, thanks to the changing seasons. "Winter is here [*on the show*] and we've got to wait for the leaves to fall, so we're waiting to shoot later in the year," explains showrunner David Benioff at Comic-Con. Filming will kick off in September and end in February. Co-showrunner D.B. Weiss' advice for what to do until then: "Rewatch!"

2 SANSA IS AT A CROSSROADS

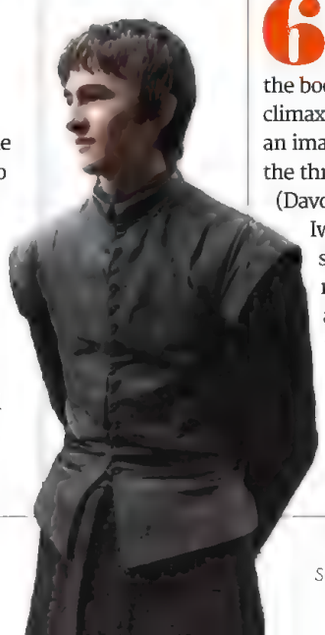
The flame-haired Stark has arguably changed the most over the course of the show, and in the wake of Ramsay's death, Sophie Turner's worried about where Sansa's heading: "I genuinely have no idea; they could take her in so many directions," reckons Turner. "She's really become a leader in her own right but there's also the sense, after that scene where she kills Ramsay, [*where*] you wonder if she's got a taste for killing. I don't know if she's going to become a true leader or go completely sadistic."

3 SAM'S ALREADY PLANNED HIS DEATH

If Sam is on the Grim Reaper's list for Season 7, how might he come a cropper? Actor John Bradley has given it some thought: "Sam has always been told books are folly and they're to be dismissed. What if he's climbing up the bookshelf [*at the library*], gets all the way up there, severely underestimates his own weight, tipples backwards and pulls all the books down on top of him? It wasn't battle that killed him, it was books." Words *do* hurt...

4 BRAN'S POWER IS GROWING

The youngest living Stark is the only character who knows who Jon Snow's parents are, which puts him in a powerful position. "I don't think we know for sure if [*Jon's*] a Targaryen," muses Isaac Hempstead Wright. "I think Bran knows that he's been shown this for a reason. I presume somehow he'll tell Jon, but I don't know how Jon will take it when Bran shows up and says, 'By the way, I'm a tree wizard and your dad isn't your dad...'"



5 EVERYONE'S STILL MOURNING HODOR

"I didn't expect the outpouring of emotion," says Kristian Nairn, who played the loveable stable boy for 23 episodes before bowing out in Season 6's showstopping 'The Door'. Nairn revealed he recently went to a hotel in LA where "Hodor" was written on all the doorstops. Sob.

6 THE THRONE'S STILL UP FOR GRABS

The big question is who'll end up on the Iron Throne. With George R.R. Martin promising the books will have a bittersweet climax, the cast have a few ideas. "I've an image of a White Walker sitting on the throne," says Liam Cunningham (Davos), "sucking on a Cuban cigar." Iwan Rheon (Ramsay) has a novel solution: "I think they should melt the thing down and have a democracy." Not sure Cersei would agree... ***Josh Winning***

ETA | TBC 2017 / GAME OF THRONES WILL RETURN NEXT YEAR WITH SEASON 7. SEASON 6 IS AVAILABLE NOW ON DIGITAL HD.

GETTY

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glove story

THE JUICE IS STRANGER THAN FICTION...

THE PEOPLE V. O.J. SIMPSON *15*

SHOW ★★★★☆ EXTRAS ★★★☆☆

2016 **OUT NOW** Digital HD **5 SEPTEMBER** DVD **EXTRAS** Featurette, Interactive timeline

A little squeeze of O.J

It's hard to believe more than two decades have passed since gridiron icon turned *Naked Gun* pratfaller Orenthal James Simpson was in the dock, accused of murdering his ex-wife Nicole Brown Simpson and her friend Ronald Goldman. What's perhaps trickier to comprehend, given how watertight the evidence appeared to be at the start of 'the trial of the century', is that 'The Juice' was sensationally acquitted.

This Emmy-nominated 10-parter replays that trial as an all-star soap opera, in which the question of whether Simpson is guilty becomes peripheral. Far more relevant in this retelling is the way the case acted as a lightning rod for a host of modern American obsessions (fame, race, wealth).

The casting exerts its own lurid fascination, veering wildly between the spot-on (Sarah Paulson as Marcia Clark, Courtney B. Vance as Johnnie Cochran) to the spectacularly ill-judged (John Travolta as Robert Shapiro).

Somewhere in the middle lies Cuba Gooding Jr., who conveys Simpson's swaggering self-absorption in what otherwise resembles a virtual reprise of *Jerry Maguire*'s Rod Tidwell. The real surprise is David Schwimmer, whose increasingly crestfallen performance as O.J.'s wavering ally Robert Kardashian offers an intriguing spin on the actor's perennial friend status. ***Neil Smith***

THE FLASH: SEASON 2 *12*

SHOW ★★★★☆ EXTRAS ★★★☆☆

2016 **OUT NOW** Digital HD
12 SEPTEMBER DVD, BD **EXTRAS** Featurettes, Deleted scenes, Gag reel

DC's speedster barrels through an alternate-universe storyline, time-travel plots, crossover episodes, new villains and great setups for the future, including a Speed Force encounter and one hell of a cliffhanger. With fun, spectacle and emotional beats given equal focus, we're galaxies from Zack Snyder's cranky crusader and mopey man of steel. It's how DC should be done. ***Matt Looker***

EMPIRE: SEASON 2 *15*

SHOW ★★★★☆ EXTRAS *TBC*

2015-16 **OUT NOW** Digital HD
12 SEPTEMBER DVD **EXTRAS** None

The retun of this music-fuelled family saga sees multiple guest stars (Alicia Keys, Chris Rock, Kelly Rowland) queuing up to be upstaged by the sucker punch that is Lucious and Cookie Lyon (Terrence Howard and Taraji P. Henson). With developments including a *Gone With The Wind* staircase tumble and an unstable mum back from the dead, it's a potboiler that rarely fails to be as enthralling as it is preposterous. ***Neil Smith***

THE BIG BANG THEORY: SEASON 9 *12*

SHOW ★★★★☆ EXTRAS ★★★☆☆

2015-16 **OUT NOW** Digital HD
29 AUGUST DVD, BD
EXTRAS Featurettes, Gag reel

The geek gods and goddesses return with another 24-carat series. The relationship between Sheldon (Jim Parsons) and Amy (Mayim Bialik) takes centre stage, leading to a magnificent episode set around *The Force Awakens*. Other highlights include a guest appearance by Stephen Merchant. Still sweet, still savvy, *Bang* is the most consistently funny sitcom on TV. ***James Mottram***

DC'S LEGENDS OF TOMORROW: SEASON 1 *12*

SHOW ★★★★☆ EXTRAS ★★★☆☆

2016 **OUT NOW** Digital HD
29 AUGUST DVD, BD
EXTRAS Featurettes

A dictator destroys Earth, so a time master nips back to 2016 to stop him with the help of Firestorm, Atom, White Canary, Hawkman, Hawkgirl and the two brothers from *Prison Break*. It's a fast, fun *Arrow*-verse spin-off that's at times patchy and always crowded, but there are enough nods to *Doctor Who* and echoes of old-school DC to stay excited about Season 2. ***Paul Bradshaw***

fresh spins

TF scores the latest soundtracks...

THE BFG

Joining Spielberg for the 27th time, John Williams has *Tintin*-ish fun with the irresistible Roald Dahl riff. No cue matches 'Rey's Theme' for catchiness, but it's a dancing delight of a score all the same, tenderly designed to gobble up your inner child. Swiggle your ear at the luminous 'Dream Country' and feel the magic.

STAR TREK BEYOND

With glorious yet intimate emotion, plus goofy titles ('Franklin, My Dear'), Michael Giacchino is now embedded in the Federation, flying freely on 'Trek 13'. Choral wonder and tender pianos enhance his symphonics here and, while Krall could have used a stronger theme, 'Jaylah Damage' bustles vigorously and 'Night On The Yorktown' is Giacchino at his most shamelessly epic.

CLASSIC SOUNDTRACK

blade runner

VANGELIS (WARNER BROS, 1994/2007)

For something that's been so subject to alteration in its 34-year lifespan, Ridley Scott's elegiac Philip K. Dick adaptation remains stunningly cohesive. Gleaming with seamy atmosphere, Vangelis' soundtrack is a similar case in point. Despite its choppy release history, the Greek composer's sublime score is a miracle of synthesised emotion and mood-dripping tension.

Bootlegs and covers aside, off-screen disputes initially kept the score from release for 12 years. As elusive as a stray skin-job, the music duly grew in mystique – which gave way to pique when 1994's 'official' release lacked several cues. When a three-CD set emerged after 2007's *Final Cut*, including a third disc of sound sketches "inspired by" the film, some escaped cues resurfaced. But not all: a full 'Main Titles' theme remains on the loose.

Yet what's on disc proves how deeply Vangelis was embedded in Scott's 2019 LA. Some soundtracks underscore; Vangelis sculpted sound-worlds. There was magic in his methods. Positioning screens around his synths to watch VHS dailies, Vangelis reacted to key details, crafting startlingly integrated scoring. Hence the senses-stoking symmetry between shots of a flame-belching future skyline and the synaesthetic shimmer of what's called 'Main Titles'. Hence, too, the pin-point emotional modulations of the dreamy 'Blush Response', or the ambient evocations of a freezer joint on 'At Mr Chew's'.

All this seemed radical in 1982, partly because full synth scores were rare. After his *Chariots Of Fire* Oscar win, Vangelis innovated on the then-young Yamaha CS-80. Yet the score still sounds other-worldly because it captures the enigmatic yearning beneath Scott's surface dazzle. 'Rachel's Song' and 'Love Theme' are rhapsodic, while 'Blade Runner Blues' is a sprawling update of lonesome, noir-ish mood-crafting.

MYSTERY AND MELANCHOLY

Elsewhere, the score spins between mystery (Demis Roussos's vocal on the Bowie-ish 'Tales Of The Future') and melancholy (Batty's 'Tears In Rain'). Emphatic proof of this mood control arrives with the thrusting 'Blade Runner (End Titles)'; in this context, its urgency hits you like a hammer.

While Rachel and Deckard's future was uncertain, Vangelis' influence is clear. Moody electro-niks Boards of Canada, El-P, Massive Attack and Holly Herndon owe him one. So does *Drive* scorer Cliff Martinez. Any of these might be fascinating choices to score *Blade Runner 2*, but would an off-world veteran's return be possible? Vangelis: we need your magic. ***Kevin Harley***

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20 ICONIC FILM POSTERS BY SAUL BASS

BOOK ★★★★★

JENNIFER BASS AND PAT KIRKHAM | LAURENCE KING

It's hard to imagine a time when Hollywood was willing to promote its biggest films with hand-cut logos instead of fancy Photoshop jobs. Yet even the best modern posters look disposable next to the work of Saul Bass. Credited with inventing a style of typography and graphic design that's still held as an advertising benchmark, Bass' work recalls an era when there was as much to admire in the cinema foyer as there was on the screen.

Working with collaborators such as Otto Preminger, Alfred Hitchcock and Stanley Kubrick, Bass created some of the most iconic images of the '50s and '60s – the reaching hand of *The Man With The Golden Arm*, the jazz panelling of *Anatomy Of A Murder*, the spiralling silhouettes of *Vertigo*... Like most posters, Bass' art looks a lot better on the wall than it does in a book, which makes this new collection all the more indispensable. Comprising 20 of his greatest works printed on thick, matte, removable 12in by 16in cards, it's a portable gallery that's designed to be drooled over from a distance.

More striking still are the prints of less recognisable classics – *Saint Joan*'s beautifully broken mosaic, a sea of fine lines for *The Fixer*, the crying Matisse of *Bonjour Tristesse* and the best *Magnificent Seven* poster you've never seen. Buy yourself a copy and you're only 20 picture frames, a glass of whisky and a corner office away from being the Don Draper of film geeks. ***Paul Bradshaw***

TWIN PEAKS FAQ

BOOK ★★★★½

DAVID BUSHMAN & ARTHUR SMITH | APPLAUSE

The timing was impeccable," write David Bushman and Arthur Smith of the news David Lynch and Mark Frost are reviving their masterly mystery a quarter-century after its enigmatic Laura Palmer mumbled: "I'll see you in 25 years." The same could be said for this book: a perfect primer for Season 3, full of background info, character sketches, episode breakdowns and theories, covering everything from the TV series to the spin-off books. Damn fine. ***James Mottram***

DOCTOR WHO: THE OFFICIAL COOKBOOK

BOOK ★★★½☆

JOANNA FARROW | BBC BOOKS

You may be surprised to learn this isn't the only *Doctor Who* cookbook; there are at least three others. But it's the most 'official'. Hungry Whovians can expect everything from the Zygon Pie and Extermi-Cake to a Gallifrollipops. With recipes mostly concentrated on the post-Eccleston (Eccles cake?) era, though, it's a shame it couldn't find the space (and time) for, say, Cream Horns Of Nimon. ***Ali Catterall***

THE IMPOSSIBLE HAS HAPPENED

BOOK ★★★★½

LANCE PARKIN | AURUM PRESS

Forget *Beyond*, the next *Trek* movie that needs making is a biopic of its creator who emerges from this biography as one of the most divisive figures in showbiz. His fans worship him; others, according to Parkin (including William Shatner) remember him with more ambivalence. Subtitled *The Life And Work Of Gene Roddenberry, Creator Of Star Trek*, it skilfully balances both sides, painting his career in anecdotes that'll act as a tractor beam for all Trekkies. ***Paul Bradshaw***

two more

Cowbells and aliens...

THEY DREW AS THEY PLEASED

★★★★½

Subtitled *The Hidden Art Of Disney's Musical Years: The 1940s – Part One*, this is principally a showcase for five artists whose doodles and designs moulded the Mouse House style. Of those early Disney classics, the best represented is *Fantasia* (cherubs, devils and valkyries aplenty). There's also a fascinating focus on obscurities and unmade projects (such as Roald Dahl adap *The Gremlins*).

THE ART AND MAKING OF INDEPENDENCE DAY: RESURGENCE

★★½☆☆

Much like the actual movie, this spends some time playing catch-up, seemingly digging up every available Will Smith still from the '96 original. Finally, on page 70, we get some *Resurgence* concept art. From then on it's a full-blown alien-tech fest, climaxing in a gorgeous rendering of the movie's daft defining image: souped-up jets strafing a school-bus-bothering queen alien.

ON DEMAND

AXE TO GRIND
The writing's on the wall for Winona Ryder as she searches for her lost son.

monster squad

AN EXHILARATING ODE TO '80S HORROR AND SCI-FI...

STRANGER THINGS 15

STREAMING ★★★★★

2016 **AVAILABLE NOW** NETFLIX

Back in December 2015, Netflix caught the cultural zeitgeist with documentary series *Making A Murderer*. *Stranger Things* sees the streaming service again launch a deluge of water-cooler conversations, this time with a show that creates its own identity while acting as a pitch-perfect homage to the '80s work of Steven Spielberg, John Carpenter and, especially, Stephen King.

Set in a small Indiana town in 1983, it begins with the disappearance of 12-year-old Will Byers (Noah Schnapp). The boy's mother, Joyce (Winona Ryder, devouring her best role for 20 years), is naturally distraught but talks of unnatural things: her son is behind the walls of her house, she claims, trapped in another dimension.

Meanwhile, Will's best friends – Mike (Finn Wolfhard), Dustin (Gaten Matarazzo) and Lucas (Caleb McLaughlin) – scour the town on Amblin bikes. They discover a near-mute, shaven-headed, telekinetic girl (Millie Bobby Brown), who's seemingly aware of their pal's whereabouts.

Also featuring in the confidently shuffled pack are Chief Jim Hopper (David Harbour), who has his own reasons for needing to solve this case; Will's loner teen brother Jonathan (Charlie Heaton); Mike's sensible older sister Nancy (Natalia Dyer) and her jock boyfriend Steve (Joe Keery); plus, peripheral but pivotal, Dr Martin Brenner (Matthew Modine), who works at a mysterious government lab. Oh, and did we mention there's a terrifying monster on the loose?

Those tired of '80s nostalgia might roll their eyes at so many influences (*It*, *Stand By Me*, *Carrie*, *The Thing*, *E.T.*, *A Nightmare On Elm Street*, *Monster Squad*, *From Beyond* and more) worn so flagrantly on sleeves, but they'd only miss out on oodles of warmth, sincerity and character development. There is nothing phoney about *Stranger Things*, and nor is it a mere facsimile.

Created by ones-to-watch the Duffer brothers (Matt and Ross), the characters rapidly develop beyond staple this and stock that, exhibiting their own winning personalities, their own thrilling dynamics.

SEE THIS IF YOU LIKED...

FIRESTARTER *1984*
A young Drew Barrymore can torch things with her mind.

IT *1990*
Stephen King's 1986 book is the biggest influence on *Stranger Things*.

MIDNIGHT SPECIAL *2016*
An ode to Spielberg, Carpenter and King from Jeff Nichols.

THE GRATEFUL EIGHT

Come the midpoint of the eight-episode series, in fact, any thoughts of forgery have entirely evaporated, with only the monster effects – a near-seamless blend of practical and pixels – reminding us that this isn't actually a lost '80s classic.

By turns scary, exhilarating and sweetly melancholic, *Stranger Things* reaches a satisfying conclusion while leaving the door open for Season 2. The Duffers already know what lies in store. It's going to feel like a long wait until we find out, too. ***Jamie Graham***

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SPIELBERG ON SKY

1985 – 2015 **FROM 17 SEPTEMBER** | SKY CINEMA

ABOVE
Laura Dern and Sam Neill tend to a Triceratops in *Jurassic Park*.

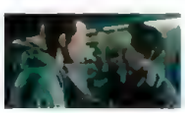
With two pop-up channels devoted to franchises he's shepherded, as well as the telly premiere of his last hit, Sky Cinema is Spielberg Central this September. Let's first rewind to *Back To The Future Part II* (1989, ★★★) – according to which, 2015 was the year we'd see *Jaws 19* directed by Max Spielberg. In reality, it showed Max's father nowhere near ready to pass on his viewfinder. Instead, the majestic *Bridge Of Spies* (2015, ★★★★) proved him to be as masterful a modulator of drama and suspense as he was when he gave us *Jurassic Park* (1993, ★★★★★).

OK, so Tom Hanks attempting to return Mark Rylance to the Russians at the height of the Cold War isn't quite up there with Sam Neill fleeing a T-rex on Isla Nubar. But if you wanted to chart the full expanse of the Berg's powers as storyteller, you could do worse than follow his wintry history lesson with a speedy spin through the *Jurassic* and *BTTF* sagas. Provided, of course, you overlook *Jurassic Park III* (2001, ★★), a Joe Johnston-directed successor to Spielberg's jubilant *The Lost World: Jurassic Park* (1997, ★★★★) that left the series looking like ancient history for 14 years, until the nostalgia-powered *Jurassic World* (2015, ★★★★).

The Beard, of course, only produced the *BTTF* pics. Yet his fingerprints are all over Robert Zemeckis' time-travel trilogy, especially the peerless *Back To The Future* (1985, ★★★★★) and exuberant send-off *Back To The Future Part III* (1990, ★★★★). But his most significant contribution might have been the simplest: convincing Universal not to call the first movie *Spaceman From Pluto…* ***Neil Smith***

ROOM *15*
★★★★★
9 SEPT | AMAZON
What looks like an exploitation flick is actually a better parenting movie than *Parenthood*, with Oscar-winner Brie Larson and Oscar-worthy Jacob Tremblay forming a brilliantly believable bond while held captive. Heart-racing and heart-breaking.

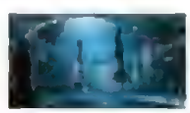
END OF WATCH *15*
★★★★☆
22 SEPT | AMAZON
Suicide Squad director David Ayer fuses docu-drama, police procedural and buddy movie into one of his strongest efforts. The bullets 'n' bantz depiction of two LA cops' (Jake Gyllenhaal, Michael Peña) daily grind feels bracingly authentic.



SAFE HOUSE *15*
★★★☆☆
14 SEPT | AMAZON
Between good/bad guy Denzel Washington and good/good guy Ryan Reynolds, there's enough actorly charisma to carry this unlikely-allies-on-the-run thriller over its rougher patches. Having *Bourne* lenser Oliver Wood provides a boost.

THE ASSASSIN *12*
★★★★☆
23 SEPT | AMAZON
Hsiao-hsien Hou's inscrutably beautiful martial arts movie refuses to spoon-feed almost to the point of abstraction. But it's a feast for the eyes, whether it's the nature-porn, the tight fight choreography or the supernatural moments that spirit out of nowhere.

STEVE JOBS *15*
★★★★☆
9 SEPT | SKY
Like Anthony Hopkins in *Nixon*, Michael Fassbender proves you can portray a real person without being their doppelgänger. A sharp biopic of the Apple boss that makes the Kutcher version look like something from a Genius Bar bin.



MAZE RUNNER: SCORCH TRIALS *12*
★★★☆☆
2 SEPT | SKY
This sequel features a distinctive lack of mazes but no end of chases across dystopian terrain, coming on like a YA *Mad Max: Fury Road*. Also contains the best set-piece on splintering glass since *The Lost World* (see above).

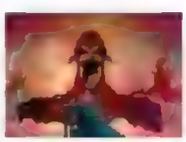
AS ABOVE SO BELOW *15*
★★★☆☆
NOW | NETFLIX
Yes, another found-footage horror… but at least it isn't about a 'true-life' exorcism, delving instead into the catacombs of Paris. Ignore the convoluted mythology and focus on the *Descent*-esque claustro-chills.

two more

Recent releases we can't stop playing...

QUADRILATERAL COWBOY

A fiendishly smart and witty puzzle game that has you completing increasingly elaborate virtual heists. Armed with some amusingly rickety gadgets, you switch between entering command lines and crawling through hatches, dodging cameras and lasers you've just disabled. Quirky but meticulously crafted, it's like Wes Anderson directing an '80s-set reboot of *Hackers*.



HYPER LIGHT DRIFTER

It debuted on PC in March, but this stunning, retro-styled adventure about an ailing swordsman exploring a desolate dystopia feels more at home on console. It's tough, but fittingly so, reflecting its creator's struggles with heart disease, while combat is thrillingly taut and the soundtrack (from *It Follows* composer Rich Vreeland) is a haunting delight.

GAMES

the life subaquatic

DOWN, DOWN, DEEPER AND DOWN...

ABZÛ

GAME

OUT NOW | PS4, PC

It's hardly a surprise to see Sir David Attenborough getting a thank you in *Abzû*'s credits. Director Matt Nava cut his teeth as artistic lead on the likes of *Flower* and *Journey* during his time at indie darlings Thatgamecompany, and both games are obvious influences here. But his debut at new studio Giant Squid is most clearly indebted to unforgettable BBC docu-series *The Blue Planet*.

Though its aesthetic is heavily stylised – no doubt so it can render thousands of shoaling fish without moving like a flipbook animation – *Abzû* offers an utterly convincing simulation of subaquatic life. As you explore reefs and ruins, swimming through claustrophobic caverns and abyssal trenches through to the open ocean, all that's missing is Attenborough's awestruck commentary.

Whether you're grabbing a ride with a passing dolphin, hurtling through tunnels on a rapid current, gliding through swaying fronds of kelp or following a pod of whales into deeper, darker waters, it's a gorgeous, enveloping experience that even an occasionally truculent camera can't spoil. Good job, too, as there's not an awful lot to do beyond luxuriating in the sights and sounds.

There are a few rudimentary puzzles to solve, as you trigger ancient mechanisms to unlock new areas, or locate underwater drones to cut a path through organic barriers. But that's as intricate as it gets. In many cases, it's simply a matter of tracing a giant chain back to its source, and pressing the all-purpose 'interact' button to wind a crank. Tellingly, the same button is also used to let you meditate: perch upon a plinth and you can choose a fish in the immediate vicinity to focus on, the camera tracking its path until you open your eyes and swim off.

There's no challenge, then, but if games had BBFC ratings, this would carry a warning for 'occasional mild peril': though it cleverly subverts your preconceptions about a familiar undersea predator, there are clusters of triangular proximity mines that must be given a wide berth. Their presence is one of several anomalies that are left open to interpretation, alongside pictorial mosaics and primeval creatures.

As you'd expect of a game with a name that originates in Mesopotamian religious texts, *Abzû* fancies itself as a myth maker. In truth, however, its narrative is the least interesting thing about it. Forget about figuring it out – just dive in, and let the astonishing world sweep you away. ***Chris Schilling***

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EDITED BY JANE CROWTHER

TOTAL FILM BUFF

CINEMA CELEBRATED AND DEBATED. BOOSTING YOUR MOVIE GENIUS TO SUPERHERO LEVELS...

this issue

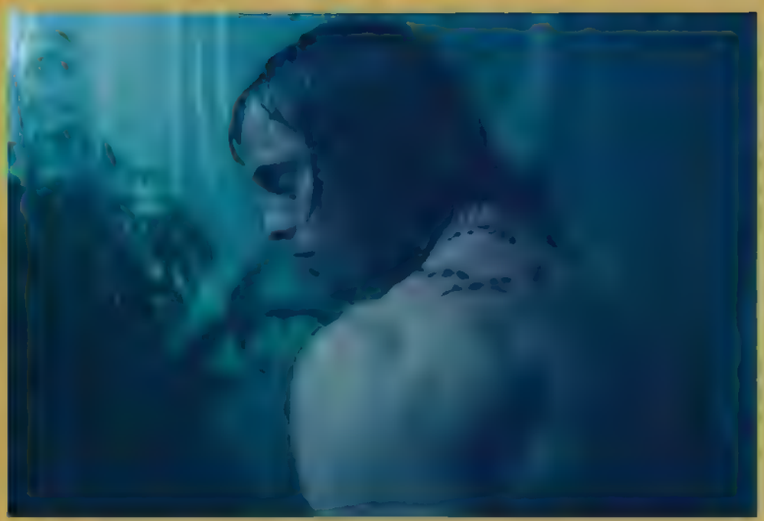
ANT AND PECS
CALENDAR READY MOVIES
MIND THE GAP
THE ZEFRON EVOLUTION
SNOT. TWIGS. TERROR
HERE'S LOOKING AT YOU, KID
ARE YOU A GHOST?
HEATH BETTER, JARED WORSE
PINE FRESH?

INVESTIGATION

IS IT BOLLOCKS?

Film Buff investigates the facts behind outlandish movie plots.

THIS MONTH USING ANTS AS SUTURES IN *THE LEGEND OF TARZAN*



Q In David Yates' reboot of the Congo jungle swinger, Alexander Skarsgård's Tarzan patches up a gorilla chomp using ants as makeshift stitches. Are these critters really good for triage?

A **PROFESSOR NIGEL R. FRANKS,**
PROFESSOR OF ANIMAL BEHAVIOUR AND ECOLOGY, SCHOOL OF BIOLOGICAL SCIENCES, UNIVERSITY OF BRISTOL

"The phenomenon of using ants to stitch wounds like this is well established. There's a species I've worked on in Panama – an army ant called Eciton burchellii – where the largest workers have mandibles like ice tongs. They bite into vertebrate flesh and then can't release, so they're ideal for suturing wounds. The benefit is that it makes it very difficult for a predator to get rid of them. And while they're stuck in your flesh, they can continuously sting you – it's like being pricked with a red hot needle. It's a kamikaze role. They're not going to survive, but in terms of evolutionary biology, they enhance their fitness through their colony producing more genes rather than doing it directly themselves. So the phenomenon is known in the tropics, but not in the Congo. The army ants in Africa – instead of having jaws like the Eciton burchellii – have jaws that cut into flesh, more like secateurs. The last thing you'd want to do is try to suture wounds with blades. So Tarzan doing this is conceivable, but it's the wrong part of the world. Not every species of ant has been discovered, however, so it's possible there might be an ant in the Congo that could do this job."

VERDICT NOT BOLLOCKS

ALTERNATIVE

BOX OFFICE 01

THE BIGGEST BLOCKBUSTER MOVIES... FEATURING **DATES**

Independence Day (1996)
2012 (2009)
Terminator 2: Judgment Day (1991)
How The Grinch Stole Christmas (2000)
Independence Day: Resurgence (2016)
A Christmas Carol (2009)
10,000 BC (2008)
Born On The Fourth Of July (1989)
Friday The 13th (2009)
Halloween (2007)

ON LOCATION

REEL SPOTS BEHIND THE CAMERA

WHAT? Woody Allen and Diane Keaton walk and talk through the night in his iconic black and white *Manhattan*, ending up on a quintessential New York park bench at dawn looking out at the Queensboro Bridge. "Isn't it beautiful out?" asks Keaton. Indeed.
WHERE? Sutton Square, at the eastern end of East 58th Street, Manhattan.
GO? The bench isn't there, as the filmmakers brought it in, but the view is. And as this is a quiet residential street, few tourists turn up. There's a small park down the steps to while away an hour talking about geniuses...

Snapped yourself at a film location? Send us the details at totalfilm@futurenet.com

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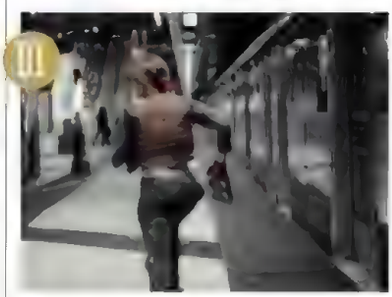
TOP 10

MOVIE TUBE STATIONS

Going underground...



01 ROGUE ONE

Star Wars is known for filming in far-flung exotic locations (Tunisia, Abu Dhabi), but *Rogue One* turned to Canary Wharf when it needed a futuristic corridor to send stormtroopers chasing after Jyn Erso (Felicity Jones). Find out more on page 74...

02 SUPERMAN IV: THE QUEST FOR PEACE

The signs say 'Metro City' but there's no disguising that the subterranean sequence in Supes' fourth outing was shot in out-of-service Aldwych station, replete with a phone box for Clark to change in.

03 SKYFALL

"I'm in the Tube," says Bond (Daniel Craig). Yes, but which Tube? Despite Q (Ben Whishaw) claiming 007's in Temple, the scene was actually shot on a disused Jubilee line platform at Charing Cross. The train-smashing stunt was staged at Pinewood Studios.

04 QUATERMASS AND THE PIT

The fictional Hobbs End station ('Hob' meaning 'devil' in old English) is the setting for this classic sci-fi, in which workers dig up decaying remains. Bernard Robinson's set design included posters for Hammer's *The Reptile* and *The Witches*.

05 SLIDING DOORS

Gwyneth Paltrow's life is split by whether or not she catches the train at Waterloo (on the Waterloo and City platform, though the sign says 'Embankment') and we follow both eventualities' fallout. *TF* just gets scolded by staff when we try to hold the doors open.

06 AN AMERICAN WEREWOLF IN LONDON

Director John Landis invaded Tottenham Court Road Tube station and unleashed a werewolf on the Northern line platform. Sadly for potential re-enactors, the station's since had a massive refurb.

07 JASON BOURNE

Ever thought Woolwich sort of resembles Athens? Someone on Matt Damon's fourth outing as Bourne did, transforming the station into a Greek metro stop, replete with maps of the Athens underground and signs in Greek. There were some very confused commuters that day.

08 PATRIOT GAMES

It's Aldwych station again as an IRA agent hoofs it down Charing Cross Road into the Underground, boarding a "Hatton Cross train" that miraculously calls at Leicester Square, Hammersmith, South Ealing and Hyde Park Corner. No such train (or line) exists.

09 THOR: THE DARK WORLD

It's apt that this Marvel sequel features reality-bending portals – they might explain how Thor (Chris Hemsworth) gets to Greenwich from Charing Cross in minutes, a journey that involves numerous changes for mere mortals.

10 HUDSON HAWK

Bruce Willis gets a tour of the Vatican's postal subway by Andie MacDowell's papal expert. But wait, despite the Italian signs, it's London again – though not a passenger line. It was the Royal Mail's system, complete with dinky, driverless cars, which shut in 2003. *JW*

TOTAL FILM'S CONFESSIONS

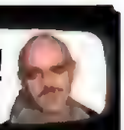
DIRTY LITTLE SECRETS OF THE TF TEAM.

THIS MONTH... MISSPELT MOVIE TITLES THAT MADE IT IN PRINT.

THE WOLF OF WOLF STREET
ROUGE ONE
THE HUNSTMAN: WINTER'S WAR
THE MARTIN
FANTASTIC BEATS AND WHERE TO FIND THEM
MAN OF STEAL
MALEFFICIENT

HINDSIGHT CORNER!

Stars eat their words...



JOSÉ PADILHA
ROBOCOP (2014)

JANUARY 2014 "It's ballsy. It goes in a completely different direction to, let's say, *Iron Man* or *Spider-Man*."

JULY 2016 "I didn't have the creative freedom I needed. I spent 90 per cent of the time fighting. It made me realise that making a studio movie is not the same as making a film."

PLAIN TALKING

Learn the movie lingo

THIS MONTH: TRACKING SHOT

Highly choreographed and technical, a tracking shot is a statement of intent from a director. An unbroken shot in which the camera moves with its subject, often through what would normally be multiple scenes, it's used to up the viewer's immersion. Taking its name from when huge cameras had to be rolled along tracks, look to *Birdman* for a recent masterclass.

CAREER INJECTION

ZAC EFRON

Does the High School Musical graduate need to adapt the bro-mode if he's to survive?

As stoner sage Nat in *Liberal Arts*, Zac Efron shares some Yoda-grade wisdom with Josh Radnor. "Give yourself five minutes to adapt, my brother," he says from under his beanie. "Change is never easy."

Easy or not, Efron should consider Nat's advice. Between 2014's *Bad Neighbours* and 2016's *Dirty Grandpa*, the biggest surprise Efron has offered is the rare occasion when his chest has been covered up. Bro-mode bromides now own him: just check out under-performing *We Are Your Friends*, *Bad Neighbours 2* and *Mike And Dave Need Wedding Dates*, in which he plays studs with abs hard enough to crack open beer bottles. Again. And again. But abs can't crack open new career paths.

Efron shouldn't be so self-limiting. His early career showed how likeability and smart choices can paper over cracks in talent. He hoofed through the *High School Musicals* and *Hairspray*, visions of day-glo optimism where Efron's larger-than-life looks seemed at home. You wanted to hate him for his sculpted perfection but he was just too gosh-darn likeable: Seth Rogen famously noted as much when he met Efron pre-*Bad Neighbours*.

Then, cannily, Efron changed dial. Having rejected the *Footloose* remake in fear of song and dance typecasting, he diversified. He tried indie drama with Richard Linklater's *Me And Orson Welles* and Ramin Bahrani's *At Any Price*; tear-jerking in *Charlie St. Cloud*; prestige pickings in JFK movie *Parkland*; and romcom with body-swapper *17 Again*. He even let Nicole Kidman piss on him in swamp-thriller *The Paperboy* – now that's outside-the-box thinking.

But he spread himself thin over these diverse tangents. Too photogenic for character roles, too blank for leads, Efron lacked the kind of anchoring persona that earns audiences' trust. So he's settled for re-building goodwill by embracing mock-jock self-parody.

The move shows a game self-awareness, but self-awareness can freeze in self-indulgence and its own kind of typecasting if not stretched. Maybe Efron needs a Channing Tatum-esque breakout, where comedy and endearing characterisation can mix: a *21 Jump Street*, a *Magic Mike*. Could *Baywatch* froth up the right foam? Perhaps. Or maybe it's time to adapt his bro-front to a fresh frame. Efron needs to show us something new. Which excludes the abs. *KH*

FIVE POINT FIX

1. Don't just tickle the jock-u-like persona – shred it. Make like R-Pattz, do a David Cronenberg film.
2. Show some bite. We know he can do vulnerable, puppy-ish – but where's the edge?
3. Blitz the schmaltz. Nicholas Sparks adap *The Lucky One* proved Efron can sleepwalk through pap. Don't remind us.
4. Eerily chiselled smoulder, hints of classic Hollywood... Could David Lynch perhaps use/warp Efron's image?
5. MCU-related rumours previously linked Efron to space-cop Nova. Well, if *Guardians* worked for fellow TV graduate Chris Pratt...

REX. ILLUSTRATION BY GLEN BROGAN

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IS IT JUST ME...

OR IS TOMORROWLAND CRIMINALLY UNDERRATED?

asks Matt Looker

It's sadly appropriate that Brad Bird and Damon Lindelof's sci-fi fantasy *Tomorrowland: A World Beyond* (2015) – a film that deals in dichotomy (alternate dimensions! Retro-futurism! Grounded fantasy!) – sits squarely on a score of exactly 50 per cent on Rotten Tomatoes, for both critics and audience. Which somehow narrowly makes the film 'rotten' rather than 'fresh' – a rather cruel blow to a film that encourages optimism over negativity.

Yes, it may be flawed – it's undoubtedly a little saccharine in places, a lot preachy in others – but *Tomorrowland* is really just an incredibly earnest movie that promotes an invaluable idea: if we act now, we can build a better future for ourselves.

I know, I know. This is the kind of moral lesson that would usually have our eyes rolling out of our heads. But Bird and Lindelof articulate a very potent message of creativity, hard work and hope, and only the most cynical of viewers – those that feed the bad wolf, if you will – can scoff at that.

It's undeniably impressive too that *Tomorrowland* gets this idea across in what is a rollicking adventure, and that the action sequences are as inventive as the ideals it advocates. From a fight scene surrounded by gleefully recognisable film merchandise, to the sight of George Clooney frantically dispatching androids in his booby-trapped house, there is ingenuity present in every scene. Seriously, this is a movie that should only ever be described as 'fresh'.

Most importantly, rather than opt for a standard happy or sad ending, *Tomorrowland* offers its audience a third option: a call to action to choose between the two usual suspects. If our world is indeed going to shit (as evidenced by pretty much any major news story this year), then we can decide it's not too late to do something about it. Don't ask me how – I haven't got a clue – but damn if that isn't a rousing message.

An original, fun, spectacular and progressive adventure movie with a moral that we ignore at our peril? *Tomorrowland* isn't just criminally underrated, it might just be one of the most important films released in recent years... or is it just me?

Share your reaction at www.gamesradar.com/totalfilm or on Facebook and Twitter.

LAST MONTH IS HUDSON HAWK A COMIC MASTERPIECE?

@MRMIKEYADAMS
I like it a lot – it's utterly bonkers and you have loads of scenery eating performances. I even bought the soundtrack on CD.

SIMON BELCHER
I love *Hudson Hawk* more than *Die Hard*.

@NORTHOLT3103
It's just you. Get a grip and stop drinking!

PURPLE BUTTON
Not just you, with lines like: "Reindeer goat cheese pizza?!?" or, "Do you know what it's like being called 'Chlamydia' for a year?"

GARY VAN DEN HEUVEL
Not as bad as everyone makes out, but I found the excessive swearing unrealistic and distracting.

TOM JACKSON
Was great back in the day. Watched it recently – it's lost its appeal.

@EMMAD1
Love this film, it's nuts.

ALLSTAR

THE BIG SHOT

THE BLAIR WITCH PROJECT'S SORRY STORY

Eyes flitting from side to side. Nostrils quivering uncontrollably. And snot, so much snot… Heather Donahue's apology scene represents the point in 1999's *The Blair Witch Project* when its lead protagonist comes to terms with her likely fate. It's also when the audience most wonders whether she's truly acting, or just genuinely terrified by the goings on of an eight-day shoot that would go down in history.

TBWP would become one of the most profitable films of all time, turn found footage into a full-blown genre and set the standard for marketing movies in the internet's formative years – impressive stuff, especially considering it was the brainchild of debut directors Daniel Myrick and Eduardo Sánchez. Which perhaps explains the surprise Comic-Con reveal that the Adam Wingard-helmed *The Woods* is actually a *Blair Witch* reboot that opens on 15 September.

The original's inspiration came from UFO and Bigfoot documentaries with their grainy footage. "The style of those films added a sense of reality," said Myrick. "Editing in regular motion pictures often pulls the audience away from the fear." The newcomers had hired the trio of actors (Donahue, Joshua Leonard and Michael C. Williams), handed them a 16mm camera plus an RCA Hi-8 camcorder… then sent them into the Maryland woods. From that point on, Myrick and Sánchez kept their distance, with improvisation being the order of the day. The cast had an outline of a script, character profiles and the basis for a few scenes, but the only contact during the shoot was via notes left at certain locations. The crew, meanwhile, got busy making spooky noises.

It was cash concerns that persuaded Myrick and Sánchez to use a camcorder. "We realised it's not unreasonable for Heather to have her own little Hi-8 to shoot the behind-the-scenes bits," said Myrick. "So we embraced that idea. We told the actors to shoot everything. And some of our best moments came out on video." One such moment was Heather's emotional, unflattering apology. The scene had been planned, though not intended to be shot as such a closeup. The directors felt, however, that it added an ugly realism, so it survived the eight-month edit, and the world was introduced to Donahue's leaky nostrils. *AW*

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FILM BUFF

TF TEST

ARE YOU A MOVIE GHOST?

Bruce Willis was dead and didn't even know it! Don't do the same...

1 HOW DID YOU SPEND LAST SATURDAY?

a) Did some shopping, had a couple of jars with mates.
b) Kept to yourself, scuffing around the house.
c) Scared people senseless with some general wailing and clanking.

2 WHAT'S YOUR IDEA OF GOOD TV?

a) A night of Netflix.
b) A flickery reception with bursts of static.
c) Climbing out of it and making your contorted way across the room.

3 WHAT'S THE MOST MESS YOU EVER MAKE?

a) Throwing a house party.
b) Knocking the odd picture frame off a shelf.
c) Sliming any object you pass through with green ectoplasm.

4 HOW WOULD YOU GREET A YOUNG LAWYER?

a) Give him a cup of tea and a biscuit.
b) Watch him from afar.
c) Assault him with visions of dead children in the marshes and a woman hanging from a roof beam before orchestrating his death under a train.

5 HOW DO YOU RELAX IN THE BATH?

a) Play with your rubber duck.
b) Slide under the surface and lie stock still.
c) Rot in it ready to seduce the hotel caretaker.

6 WHAT DO YOU DO WHEN IT'S FOGGY?

a) Draw the curtains and watch movies.
b) Gaze forlornly out of an upstairs window.
c) Grab your sickle and start terrorising small coastal towns.

7 DO YOU GET ON WITH KIDS?

a) My nieces and nephews love me.
b) They ignore me.
c) They trust me and confide in me. Like the little boy who whispered, "I see dead people..."

8 HOW DO YOU REACT TO CAMCORDERS?

a) Smile and shyly say, "Hello."
b) Try to get out of shot or else haunt the edges of the frame.
c) Flicker lights, move doors and yank people from their beds in the dead of night.

9 HOW DO YOU REACT TO NEW OWNERS REDECORATING YOUR HOUSE?

a) Feel sad but acknowledge it is their right.
b) Mope around, dragging your heels.
c) Hire a swollen-headed (at least until its shrunk by a witch doctor) bio-exorcist.

IF YOUR ANSWERS WERE...

MOSTLY As
YOU'RE LIVING A FINE, UPSTANDING LIFE.

MOSTLY Bs
YOU'RE PROBABLY FINE BUT SHOULD PERHAPS CONSIDER GIVING YOUR HOUSE A SPRING EXORCISM.

MOSTLY Cs
ER THERE'S NO EASY WAY OF TELLING YOU THIS...

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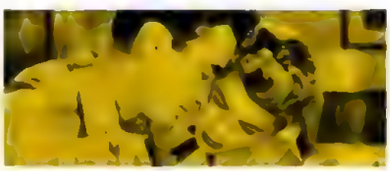
INSTANT EXPERT

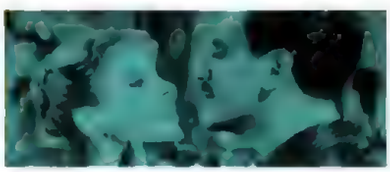
INGRID BERGMAN

Here's looking at you...

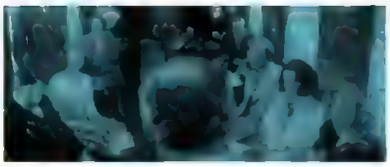
Although bigger roles would come, Ingrid Bergman naturally gravitated to acting. "As a little girl I was always being something else: a bird or a lamppost, a policeman, a postman," she wrote. Orphaned by 13, she studied at Stockholm's Royal Dramatic Theatre before her film career took shape in 1935. She took director/mentor Gustaf Molander's advice to heart: he encouraged her, she said, "to underplay, to be absolutely sincere and natural."



Molander's *Intermezzo* caught the eye of mogul David O. Selznick, who brought Bergman to Hollywood and found she wasn't for moulding. When Bergman refused name-changes and makeovers, Selznick panicked before deciding to promote her, she recalled, as "the first natural actress". She became a '40s superstar in an *Intermezzo* remake, Michael Curtiz's *Casablanca* and Hitchcock's *Spellbound*, plus an Oscar winner with *Gaslight*.



Because I am a Swede, I always suffer in films," Bergman recalled. "Look at *The Bells Of St Mary's*. I was happy and gay, but there had to be something wrong. So they gave me TB." Hollywood milked her capacity for romantic turmoil. "I wanted to be where the real people were," she said.



I always wanted to do comedies but nobody discovered this until my old age," Bergman said. After the Rossellini bust-up, she was amiable in *Elena And Her Men* and *Indiscreet*. Hollywood welcomed her light return and threw in another Oscar for the historical drama *Anastasia*. She bagged a third Oscar for *Murder On The Orient Express* before another nomination for *Autumn Sonata*: one final study in cine-suffering before her death in 1982.

Drawn to the realism of Roberto Rossellini's films, Bergman penned the director a letter offering to work with him. When he accepted, Bergman began another career cycle, deep-mining themes of marital tension. When the US Senate denounced Bergman for marrying Rossellini, her Italian films were little-seen in America, but she brought a grounding restraint to these art-studies of couples adrift. ***KH***

KEY MOVIES

CASABLANCA

1942 ★★★★★

Bergman could have been made for Michael Curtiz's heart-boiled wartime romanti-noir: sublimely anguished, she and Bogie yearn like tough but wounded doubles.

GASLIGHT

1944 ★★★★½

Bergman electrifies in George Cukor's psycho-noir, that Oscar fully earned by her steel-eyed revenge on the sado-spouse trying to drive her potty. "You made me mad..."

NOTORIOUS

1946 ★★★★★

Drink, despair, drawn-out snogs: suffering to the max as an undercover agent, Bergman radiates vulnerability and ambiguity through stylised direction in Hitchcock's espionage suspenser.

AUTUMN SONATA

1978 ★★★★★

Braving an implicit meta-gaze into her marital past, Bergman holds firm before Ingmar Bergman's (no relation) tight close-ups in a chamber piece of family tensions: a late classic for the star.

CLASSIC SCENE

BATMAN

Pop art...

DATE WITH THE DEVIL

For the scene in which Kim Basinger's Vicki Vale walks into a date-trap at Gotham's Flugelheim Museum, set designer Anton Furst mix-mashed styles to caricature New York's Guggenheim on Pinewood's 95-acre backlot. The note accompanying Vale's surprise gas mask gift was handwritten by Tim Burton.

ENTERING AND BREAKING

The trick with Jack Nicholson's Joker, argued Burton, was to "make it the Joker but retain Jack". Both the Savile Row tailoring and the actor's performance were bespoke: Nicholson helped dictate the hair shade, approved the costume and absorbed the Joker's anarchic anti-humour. "Nothing's sacred," he quipped.

PURPLE REIGN

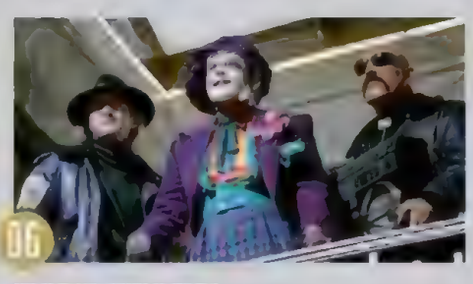
Burton wanted songs for the parade sequence and the museum scene, which was shot to Prince's '1999'. Bat-fan Prince enthusiastically responded with a full album, often criticised as an emblem of '80s corporate synergy. But his dandy funk-out 'Partyman' suits the giddy exuberance of Nicholson's untutored dance.

ARTY PARTY

With every hand-slap and paint-splash seemingly choreographed to Prince's tune, paintings by Edgar Degas and Rembrandt come in for on-point attention. One goon ballet-dances towards Degas' Two Dancers On Stage while the Joker's purple hat mirrors Rembrandt's headwear.

BRING HOME THE BACON

It makes sense that the Joker admires Francis Bacon's Figure With Meat, as it itself savages a Velázquez religious portrait. In *The Dark Knight*, Christopher Nolan also homaged Bacon with his Joker's clown face and nodded to the same painting when Heath Ledger's Joker torments a fake Batman between animal carcasses.



TOYS STORY

Vale drenches the Joker, revealing his white face, achieved by make-up man Nick Dudman deploying two layers with a special adhesive. Then Batman enters, Danny Elfman's score booms Prince off-screen and the Joker delivers the question every kid asked in 1989: "Where does he get those wonderful toys?" ***KH***

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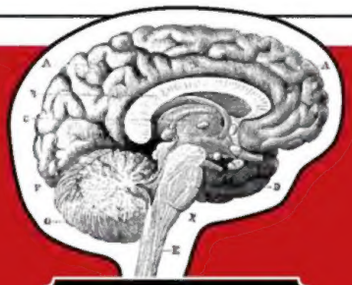

THE TF BRAIN

COMIC-BOOK MOVIES

Spider-Man! Superman! Stan The Man! Test your memory in our caped quiz.

EASY

1 What was the first Marvel Cinematic Universe movie?
2. Nick Fury wears his eyepatch over which eye?
3 Who played the title character in *Superman Returns*?
4 Which aptly named director helmed *The Amazing Spider-Man*?
5 What is the Batmobile known as in *The Dark Knight* trilogy?

MEDIUM

1 Whom does Tony mistake Stan Lee for in *Iron Man 2*?
2 How many (officially released) *Fantastic Four* movies have there been?
3 Who plays our hero's birth mother in 1978's *Superman: The Movie*?
4 Honey Lemon, Wasabi and GoGo are members of which super-team?
5 Which Iron-baddie shares a name with a 2014 Oscar-winning drama?

HARD

1 Dolph Lundgren, Thomas Jane... Jon Bernthal. Who's missing?
2 What was the UK title of 1986's *Howard The Duck*?
3 Which of these movies is NOT a comic-book adap? *Road To Perdition*, *Ghost World*, *Darkman*, *Men In Black*.
4 Who was the first actor to play Harvey Dent on the big screen?
5 'No gut, no glory' was the tagline to which 2004 super-movie?

ANSWERS:

Easy 1. *Iron Man* (2008) 2. Left 3. Brandon Routh 4. Marc Webb 5. The Tumbler **Medium** 1. Larry King 2. Three 3. Susannah York 4. *Big Hero 6* 5. Whiplash **Hard** 1. Ray Stevenson (all actors who've played the Punisher) 2. *Howard: A New Breed Of Hero* 3. *Darkman* 4. Billy Dee Williams 5. *The Incredibles*.

DOT-TO-DOT

MOVIE MINDFULNESS

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SPOILER ALERT!

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FADE IN:

INT: STARSHIP ENTERPRISE

CHRIS PINE
[*Voiceover*] "Stardate something something decimal point something something future-y. J.J. has jumped ship to go dick around with Ewoks or whatever. We've now got this new guy Justin, who knows his way around science fiction; he once made Vin Diesel fly. "Oh, and Simon Pegg's written this one, so am expecting a cameo from Nick Frost covered in purple fur destroying a mint Cornetto."

EXT: STARBASE YORKTOWN
The Enterprise arrives at the Death Star, but with more play fountains and places to have your sandwiches.

JOHN CHO
Initiating landing procedures… Please remain puking while the camera does an alarming 180.

KARL URBAN
Chris? My Gaaaaad man, I see from my files you're overdue a contrived crisis of confidence. And I don't mean who to snog now that you've had a go on all the female crew, even the eligible ones.

CHRIS PINE
It's true, I am unconvincingly considering giving up roaming the galaxy to be a pen-pusher here in Elysium, I mean Yorktown.

ZACHARY QUINTO
I too am going to plant spurious seeds of doubt that I'll be turning my back on our bromance after we've lingered over it for two entire movies.

Racing to answer a distress call, the Enterprise is ambushed by zillions of bug-ships, causing more damage than The Rock taking a Double Decker for a test drive.

CHRIS PINE
Abandon ship! All escape pods to be crashed two at a time, in unexpected and/or bantz-friendly pairings!

INT: PLANET ALTAMID
Big Bad Idris Elba captures everyone who doesn't have a significant story arc.

ZOE SALDANA
According to the Universal Translator, he's speaking an obscure dialect known as 'Cockney'.

IDRIS ELBA
Oi oi! Naaaah then, oo's gonna 'elp me get me elastic bands on this movie's MacGuffin? Give us the Christmas puds, or there'll be Barney Rubble!

Meanwhile, ZACHARY self-righteously bleeds his guts out while KARL scours the landscape for one-liners.

ZACHARY QUINTO
According to blockbuster protocol, we must now forge a blokey bond by extensively getting on each other's tits.

Elsewhere, CHRIS locates the Enterprise and pulls the emergency 'Drop Big Saucer Onto Lying Alien's Head' cord. He meets scavenger SOFIA BOUTELLA, whose makeshift home is the Robin Reliant of Starfleet vessels.

SOFIA BOUTELLA
Mi casa es tu casa! Yeah, those aren't fluffy dice; that's mould. The cleaner's coming next millennium.

CHRIS PINE
So – lives in a wrecked transport… keen on old tat… carries a big stick… is your name 'Rey', by any chance?

INT: IDRIS HQ

IDRIS ELBA
Cheers for the secret weapon thingy, lady with Facehugger hairdo. Now to execute my big plan! Which I don't have! 'Ere, it worked for that Dark Knight geezer dressed as a Gordon Brown.

ZOE SALDANA
You're a joker, all right…

CHRIS and co. exit Altamid, somehow destroying IDRIS' drone fleet with the aid of SOFIA's '90s playlist.

CHRIS PINE
We've jumped the shark like no man has jumped the shark before! Who fancies some Whigfield?

IDRIS ELBA
[*Disintegrating*] Aargh! Me plates! Me Chalk Farms! My Niagras! The Federation can sit on my boat race!

KARL URBAN
So, Sherlock in the last one, and now Luther? Who's our next villain – Wallander? Marple? Inspector George Gently?!? My Gaaaad!

FIN

NEXT ISSUE: SUICIDE SQUAD

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